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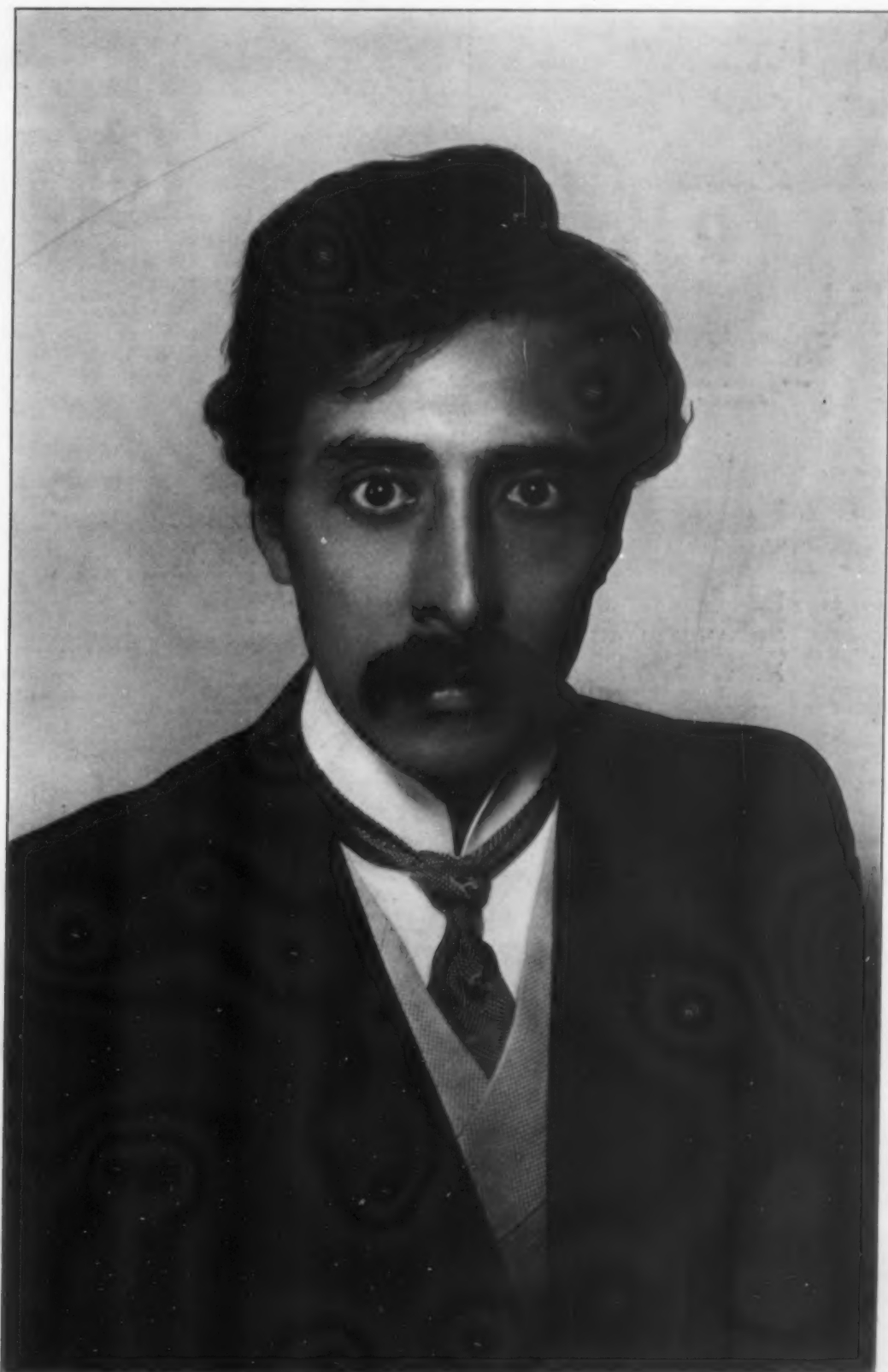


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LUITPOLD ST. 24,
BERLIN, W.,
DECEMBER 26, 1904.

AS an echo to the "Roland" première the following interview with Leoncavallo, by an editor of the Börsen Courier, an intimate friend of the maestro, is of interest. He writes:

It was Monday afternoon. Leoncavallo, dressed in a light blue suit, stood before a big open trunk, holding in each hand a bundle of newspapers.

"How do you do, dear friend?" he said. "You come at the right time. You can help me pack."

"What papers are those, Ruggiero?"

"The Berlin criticisms on my 'Roland.' I have made two packages of them. The good ones, which grant me recognition, I have tied up with a rose colored ribbon. Please put them on the table. These, the bad ones, as you see, I have fastened together with a black ribbon, and shall put them at the bottom of my trunk. If you think I have not read everything the critics wrote, you are much mistaken. I have had them translated for me line for line."

"Well, there was many a bitter pill, wasn't there?"

Leoncavallo folded a pair of trousers with great composure, and said:

"Do you know, I expected much more. I thought I would be ground into powder, so that my Bertha could put me into a snuffbox, and say, taking a pinch: 'See, this is all that is left of my poor husband.'"

"I am glad that you haven't taken the matter to heart."

Leoncavallo laughingly struck the back of his mighty head, and said: "Well, I can't exactly compare myself to Atlas, but I can stand a good deal, you may depend on that. Please give me those socks. Moreover, a work capable of life was never yet killed by critical blame. What attacks did Meyerbeer have to withstand, and his operas are still given. Bizet's 'Carmen' was condemned by the entire press at its première in Paris. For the unhappy Bizet that was really a deathblow; he died a few months later of a 'broken heart,' as one may well say in his case. But his 'Carmen' is still the joy of music lovers in all parts of the world. Of Verdi, who was later worshipped by all Italy, it was said contemptuously: 'He plays the guitar,' and not until his 'Aida' appeared was there a change in public opinion. As far as I am concerned it will scarcely be known to you that on the first performance of my 'Pagliacci' in Milan almost the entire press tore the opera to pieces. In spite of that the 'Pagliacci' made a trip around the world, and is still in motion. I'll be much obliged to you if you'll hand me that box of neckties on the commode."

"Here lies a telegram. What is it?"

"That is from the mayor of Brisago. I intended to leave this evening and go direct to Naples, where rehearsals of my 'Roland' are in progress, but the mayor of Brisago telegraphs that the place has gone to great expense to decorate the streets and to give a big banquet in order to greet me in a worthy manner. It would be base ingratitude in me not to interrupt my journey."

"How well you will like to be at home once more!"

"True; but it might have been otherwise. In the 'Roland von Berlin' I risked my entire artistic existence.

Had the opera failed I should have been lost in Italy as well as in Germany."

"I accompanied you to the Opera House on the evening of the première, and was astonished at your composure."

"That was merely external. I can control myself thoroughly. I never in my life felt such nervous excitement as on that evening, not even on May 22, 1892, when I went to the Teatro del Vermo, in Milan, to the première of 'Pagliacci.' At that time I was unknown—I had nothing to lose, and at best I had something to win. The fiasco of 'Roland' would have crushed me for years to come."

"Well, happily, it was a great success. Is it true that there was lack of interest during rehearsals?"

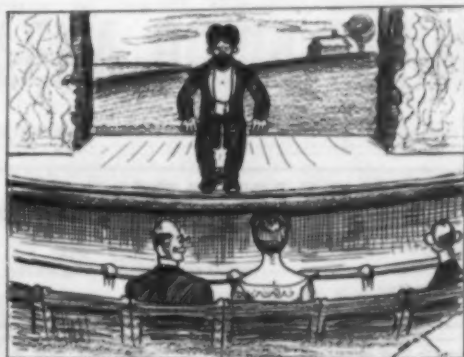
"To tell the truth, I had that impression until the moment when the orchestra gave me an ovation after the first stage rehearsal of the second act. After that there was a change. What a glorious orchestra you have here in the Opera House, and how wonderfully and with what precision this artistic organism, this combination of orchestral direction and stage management, works in harmony!"

"Did you hear the music of your 'Roland' with full orchestra for the first time here?"

"Certainly. Until then I had heard the instrumented music only in my mind's ear."

"But what impression had you as you heard the four acts for the first time?"

Leoncavallo smiled, and said: "I was satisfied with myself. It was the same case with the 'Roland' as with



SHE: "I wonder what all the singer's vocal chords?"
HE: "Cords? Ropes, I should call them."

my earlier operas. I cannot sit down and compose by note. I create the different acts, not in their order, but just as the moods come over me. I wrote the third act of the 'Roland' first, then the fourth, then the second, and finally the first.

"That is almost like Hebrew," I said smilingly as I handed the maestro numerous ribbons that had been taken from laurel wreaths and flower baskets. At this moment Madame Bertha entered the room, clothed in a long, flowing dressing gown, and with a cigarette in her mouth, for Madame Leoncavallo smokes more than her husband. She greeted me and said:

"We have been buying some wonderful things in Berlin."

"Yes, delightful," broke in Leoncavallo. "Show them to him."

Madame Bertha left the room, and my curiosity was screwed up to the highest pitch. She immediately returned, carrying in her arms three mechanical playthings, a little boxer, a poodle, and a tiny automobile, which the two had bought of some street vender. Leoncavallo bent over to the floor, a feat not easy for him to do, and

set the three toys agoing, laughing heartily and saying, "Isn't this great? You cannot get such things in Italy." This industrious and serious artist has the heart of a big, amiable child.

I spoke of the warm interest the Emperor had shown in the "Roland," and Leoncavallo joyously said, "At the second performance the Emperor's adjutant sat in the imperial box during the entire opera, in order to inform His Majesty with what reception the work met this time."

"After all this hubbub," said I to Madame Leoncavallo, "you will be glad to get back to your quiet little Brisago, where Ruggiero can go to the post office in his slippers every morning to get his letters."

"And where I need not wear a corset," said Madame Bertha, with a deep sigh.

"In April our new villa will be finished," cried the maestro, who was just packing a silk shirt and a box of perfumery. "Then you must visit us. It will be the most beautiful villa on Lago Maggiore. It is built in the style of the Middle Ages. In a niche there will be a statue of Roland von Berlin, and in the garden another statue of Bajazzi. Gott sei dank, this trunk is packed! Wait—I almost forgot something!"—and he went to the table, took the package of good criticisms, with its rose colored ribbon, and smilingly placed it beside the perfumery box.

It is always a pleasure to record the success of an American artist in Berlin. Monday evening Beethoven Hall was well filled in honor of the début of a young American girl, Myrtle Elvyn, of Chicago. This young artist, only eighteen years old, had set for herself the onerous task of playing three big concertos, the Brahms in D minor, the Beethoven in E flat major, and the Grieg in A minor. Truly a great undertaking for one so young. Miss Elvyn played admirably, and covered herself with glory. In each of the three concertos she gave evidence of her great natural talent and excellent schooling. She displayed musical intelligence, warmth, a good touch, a singing tone, and remarkably clear technique. There was also power, especially in the chords, in which she showed virility for which one would never have looked in so young an artist. The Brahms concerto is not exactly adapted to a girl of few years. To my mind it calls for masculine treatment in many of its more rugged measures. In its more poetic parts, however, Miss Elvyn caught the true spirit of the great Johannes. In the Beethoven E flat concerto she revealed a depth of conception and a beauty of tone that often made one think of her master, Leopold Godowsky. It was in the Grieg concerto, however, in my opinion, that Miss Elvyn was at her best. She played in this with more freedom, more of the personal touch, more temperament, and always with lovely tone and finished technique. She was accompanied by the Philharmonic Orchestra, under the direction of Scharrer.

Her success was instantaneous and complete. She was applauded and called out again and again, and responded with several encores.

The Munich String Quartet played at their third concert quartets in F major, op. 59, and A minor, op. 132, by Beethoven, and Mozart's lovely clarinet quintet in A major, in which the wind instrument was played by Anton Walch, of Munich. In this artist we made the acquaintance of a player of the first rank. He produces a tone of great volume and beauty. He has a virtuoso technique, and his phrasing reveals the true musician. The four men of the quartet play with excellent ensemble and with musical intelligence, but it seems to me they have been rather overrated here. There is about them a certain crudeness of tone production, a heaviness of conception. They have none of that charm of tone and

piquancy of delivery which distinguish the Parisians, for instance. When the Parisians play pianissimo still we hear tone, and a tone of great purity and loveliness; but when the Munich artists play pianissimo we hear the rosin and the friction. Technically they are well equipped, and their repertory proves them to be serious musicians. They were warmly applauded.

Another American, or rather Hungarian-American, who made a successful debut this week was Hermann Martonne, a violinist of New York, who appeared in Beethoven Hall with the Philharmonic Orchestra Tuesday evening. He played the Tchaikowsky concerto, the prelude and fugue in G minor, by Bach, and Lalo's "Symphonie Espagnole." In the Tchaikowsky work Martonne was not at his best, but he warmed up as the evening progressed, making a steady crescendo, and surprising all present by his virtuoso performance of the difficult Lalo work. This was by all odds his best number. In it his technic was clean, his intonation perfect, and his tone, although not large, was sweet and sympathetic. He revealed himself to be an excellent musician. Above all, he has a very strong sense of rhythm, in which respect he forcibly reminds one of his teacher, Albert Geloso. The Bach prelude and fugue were remarkably well played. In the prelude his tone was pure and his phrasing artistic, and he brought out the different voices of the difficult fugue with great clearness. Martonne is a young man who deserves encouragement. The expressions of approbation at the close of the concert were boisterous, and the young artist responded with two encores, both Bach numbers for violin alone.

The third concert of the Hollaender String Quartet took place in Bechstein Hall on Wednesday evening, with the assistance of Ernst von Dohnányi. Professor Hollaender and associates played the Mozart string quartet in F major, the Brahms C minor piano quartet, and a new "Serenade" in C major, for violin, viola and cello, by Dohnányi, this being its first performance. The work revealed considerable invention and originality, as well as skillful workmanship. It received an excellent performance at the hands of the three artists.

Dohnányi, who had given a very successful recital in the same hall the evening before, played the Beethoven F sharp major sonata, as well as the piano part of the Brahms work. The Hungarian is a distinct personality. There is a puissant something in his playing that distinguishes it from that of all other pianists. In the sonata he riveted the attention of the listeners by his lofty conception and by his superb command of all technical requirements, which made one forget all about how it was done. In the ensemble he displayed a fine sense of tonal balance and of adaptation to the others.

Ysay Barmas, the young Russian violinist, after a pause of several years, reappeared Wednesday evening in a recital at Beethoven Hall. He played the E minor concerto, the "Chaconne" and an adagio by Bach, the Beethoven F major romance, two Brahms Hungarian dances, and "Garten-Melodie" and "Am Springbrunnen," by Schumann. Barmas has grown and broadened

materially since his last appearance here. His tone is full and noble, his technic remarkably clear, his intonation perfect, and his "Vortrag" revealed a great deal more warmth than formerly. His best performance was the "Chaconne," which he played with wonderful clearness, fullness of tone in the chords, and with a fine sense of proportion in the different voices. The "Chaconne" is a piece that bears considerable latitude in the way of conception. It will not do to lay down for it any cut and dried rules. Barmas' interpretation of the "Chaconne" is broad and virile, and he has a technical command which enables him to give forcible utterance to his ideas. In the smaller numbers also he was very successful. The applause was rapturous, and he was repeatedly encored.

A charming musical and social affair was given the other evening by Professor and Mrs. Rudolf Schmalfeld, in their beautiful home, where some seventy people assembled. Among them were many people prominent in the American colony. The music was excellent. Fräulein Carlotta Stubenrauch, the former violin prodigy, who has developed into a bewitching young lady and a full fledged artist, played the Wieniawski "Faust" fantasia, the Chopin A flat nocturne, and some of Brahms' Hungarian dances. Carl Heinrich Barth, a Schmalfeld pupil, gave an admirable rendering of the "Prologue" to Leoncavallo's "Pagliacci." He also played in two duets with Margareta Wollmann, another Schmalfeld pupil, who possesses a superb alto voice. Anton Förster, the well known pianist, played several Chopin numbers, and three pupils of Professor and Mrs. Schmalfeld sang the Rhine Daughters' trio from "Götterdämmerung."

Another charming social affair was at the home of Mrs. Wilhelm Eylau. Her delightful apartments were filled with artists and many prominent members of the American colony. The music was furnished by Kirk Towns, who sang numbers by Wagner, Brahms, Wolf, Hahn and Villiers Stanford. He was in excellent form, and his fine baritone voice rang out with penetrating clearness. Mrs. Eylau is a very successful piano teacher and a charming hostess.

There were no concerts during the second half of last week on account of the Christmas holidays, but the flood will set in again December 27.

George Hamlin will give a Richard Strauss recital on January 3, and George Fergusson and Margarethe Brunsch, of San Francisco, are to appear the following evening in concerts of their own.

Moriz Rosenthal, the piano Titan, will return here on January 25, and give a concert in the Philharmonie with the Philharmonic Orchestra.

Siegfried Wagner's new opera "Der Kobold" will be given here in February at the National Opera.

Hugo Kaun's new piano concerto, which recently won

such success in Berlin, was played in Munich last week by Frau Langela-Hirzel, with the Kaim Orchestra under the direction of Peter Raabe. It was enthusiastically received.

Max Reger, the celebrated Munich composer, is coming to Berlin to give a concert of his own compositions on January 3. He will be assisted by Ossip Schnirlin, violin; Adolf Müller, viola; Edouard Prill, flute; and Frau S. Rickoff and Ludwig Hess, vocal.

The sale of seats for the Kubelik concert on January 10 has already amounted to more than 4,000 marks. Joan Manén, the new Spanish violin virtuoso, unfortunately, will give a concert in Beethoven Hall on the same night.

Eugen Robert-Weiss, former member of the Weimar Opera, has founded a "Meister Schule" of singing here. The principles of instruction are the traditional voice building systems of the classical Italian schools. Special courses are offered in breathing, vocal technic, tone æsthetics, and enunciation.

Mark Hambourg is in town. He will play here January 7 with the Philharmonic Orchestra. Also he will give an evening of sonatas with his brother, Jan Hambourg. Mark's success at the Warsaw Philharmonic concert on the 19th amounted to a veritable triumph.

A new vocal star has appeared in the art heavens. It is a star, moreover, that seems destined to shine long and well. Else Norden is the name of the young lady. She is the possessor of a coloratura voice of remarkable sweetness and purity, and her technic is wonderful. Such runs, such trills, such staccati, such bravura, remind one of the palmy days of Patti. As she is also a very pretty girl, and has a sympathetic personality and much temperament, it would be strange if she did not make a career. She recently sang to Herrn von Hülsen, Intendant of the Royal Opera, in the presence of Richard Strauss and Dr. Muck, making so fine an impression that she was at once engaged for a "Gastspiel" at the Royal Opera, which will take place in February.

ARTHUR M. ABELL.

Hamlin's Strauss Program.

THIS is the program which George Hamlin selected for his Strauss song recital in Berlin, Germany:

Zueignung	op. 10, No. 1
Die Nacht	op. 10, No. 3
Allerseelen	op. 10, No. 8
Ständchen	op. 17, No. 2
Breit' über mein Haupt dein schwarzes Haar	op. 19, No. 2
Wie sollten wir geheim sie halten	op. 19, No. 4
Hoffen und wieder verzagen	op. 19, No. 5
Al! meine Gedanken, mein Herz und mein Sinn	op. 21, No. 1
Ach weh mir unglückhaftem Mann	op. 21, No. 4
Heimliche Aufforderung	op. 27, No. 3
Morgen	op. 27, No. 4
Schlagende Herzen	op. 29, No. 2
Ich trage meine Minne vor Wonne stumm	op. 32, No. 2
O Süßer Mai	op. 32, No. 4
Meinem Kinde	op. 37, No. 3
Winterliebe	op. 48, No. 5

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MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., January 4, 1905.

THE Minneapolis Symphony Orchestra will give their concert Tuesday evening, January 17, in the First Baptist Church. David Bispham, who has won distinction the world over, will be the soloist for the orchestra.

The Roosevelt Club will present their new opera, "Cinderella and the Prince," at the Metropolitan Theatre the third week in January. The Roosevelt Club expects to present the most elaborate production that the club has ever put on. D. K. Stevens, of Boston, the composer of much of the music, has been directing the rehearsals of the Roosevelt Club, and he has just completed what he calls the "Roosevelt Patrol," complimentary to the local club, and it was played at the Orpheum Theatre Monday evening. The Roosevelt Club has many admirers and its operas are always enjoyed heartily and this its new opera is being looked forward to with great pleasure.

The Thursday Musicales held their regular meeting Thursday morning at the Unitarian Church. The program opened with a piano duet by Mesdames William Hadden Marsh and Harry Jones. Margaret Gilmore and Agnes Griswold contributed piano numbers and Edna Patterson played a violin number. Frances Vincent and Edna Patterson and Mrs. William Gordon Brackett contributed vocal numbers. A vocal quartet was given by Alberta Fisher, Mynn Stoddard, Eleanor Nesbitt and Mrs. W. S. Marshall.

The Musicales will give a tea Tuesday afternoon at the studio of Jean Wakeman, who leaves very soon to make her home in Los Angeles, Cal. Mrs. George E. Ricker, president of the club, paid a tribute to the memory of Theodore Thomas.

The Philharmonic Club was greeted by a large audience at the Swedish Tabernacle Wednesday evening, when it presented "The Messiah," the rendition of which was the smoothest and best that has ever been given in the city. The "Hallelujah Chorus," sung with the audience standing, was a magnificent thing and beautifully rendered. The "For Unto Us a Child Is Born" was very effective. The chorus secured fine effects in "All We Like Sheep," where the voices blended beautifully. The quartet and chorus "Since by Man Came Death" was beautifully rendered; the woodwinds accompanied the quartet in a very effective manner. The soloists were Madame Hissem de Moss, soprano; Madame Woltmann Brandt, contralto; Theodore van York, tenor; Herbert Witherspoon, bass.

Herbert Witherspoon and Mr. van York were accorded the honors of the evening. Mr. Witherspoon

gave a magnificent rendition to the solo "Why Do the Nations." Mr. van York rendered the aria "Thou Shalt Break" beautifully, and after being recalled three times was obliged to repeat the number. Madame Hissem de Moss has a clear, sweet voice, and her singing was effective and enjoyable. She sang the aria "I Know That My Redeemer Liveth."

Madame Woltmann Brandt took the contralto role and sang "He Was Despised" and the aria "He Shall Feed His Flock" very sweetly and effectively. Mr. Oberhoffer, the director, with his fine work has achieved great success with the Philharmonic Club and the Minneapolis Symphony Orchestra.

The Hennepin Methodist Episcopal Church quartet for the coming year will consist of Mrs. William Gordon Brackett, soprano; Edith Pierce, contralto; D. Alvin Davies, tenor; Harry E. Philips, baritone, and Dr. W. Rhys Herbert, organist and choirmaster.

C. H. SAVAGE

Miss Cheatam's Recital.

THE concert of Kitty Cheatam, on Thursday afternoon at the Lyceum Theatre, was one of the most delightful of the varied musical and dramatic experiences of the season. The program was opened by Manuel Klein and his excellent string orchestra, and then appeared the fair beneficiary in an unconventional and attractive group of songs, modern and juvenile, interspersed with Elizabethan lyrics recited to music, and including several old and new, and always quaint, negro melodies. The combination of setting, singer, songs and perfect diction was indeed unusual, and it is to be hoped that the stage may ere long be permanently graced by the return of this exquisite disease.

Mr. Bispham contributed some of his more popular songs, and had announced with regret that Lillian Blauvelt's severe cold alone prevented her from taking part in the entertainment, when the totally unexpected happened. Madame Nordica quietly left her box, and graciously offered her sister artist her services, thereupon singing two songs in lighter vein in inimitable fashion, to the intense delight of everyone present.

The afternoon closed with a dramatic monologue, "Missie Virginia," a story of Colonial days, by Marguerite Merrington, enacted in costume by Miss Cheatam in the spirited fashion that no one could have given it who had not gone through the paces under the master hand of Augustin Daly. But, delightful as the play was in itself, it owed its cachet to the fascination and grace and varied expression of the interpreter.

Indeed the occasion was one to be remembered with joy by all who were privileged to be present.

CINCINNATI.

CINCINNATI, January 7, 1905.

THE death of Theodore Thomas came particularly as a shock to the board of directors of the May Music Festival Association, which for over thirty years had stood loyally beside him in sustaining him as the musical director of the May festivals.

A black bordered flyleaf inserted with each program, giving the date of the birth and death of Theodore Thomas, announced to each patron of yesterday's Symphony concert that the first number on the program, in honor of his memory, would be the final movement, "Adagio Lamentoso," of the "Symphony Pathétique," by Tchaikowsky. No more fitting tribute to the dead conductor could have been found—one so tremendously expressive of human grief, and yet so beautifully touched with the reminder that, though his great spirit had passed away, its work is resting upon immortality.

Arrangements for a season of grand opera in Cincinnati by the Conried Metropolitan Opera Company were completed yesterday by Mr. G. Schlatterheck, officially in charge of the continental tour.

Next week there will be another series of Symphony concerts, with Anton Hekking, 'cellist, as the soloist.

J. A. HOMAN.

Carl to Play With Orchestra.

WILLIAM C. CARL will appear as soloist at the next concert of the People's Choral Union at the Baptist Temple, Brooklyn, Tuesday evening, March 2, and play Alexandre Guilmant's symphony in D minor, for organ and orchestra. Mr. Carl has already played the work with the Thomas Orchestra and several performances with the Duss Orchestra, winning large success and high plaudits from the press in each case. Next Monday Mr. Carl inaugurates a new organ in St. Paul's Church, Newburgh, N. Y., and will soon be heard in this city in a series of concerts. Mr. Carl has received from Alexandre Guilmant a gift of the entire works of Dietrich Buxtehude for organ as a greeting from the distinguished French master to his friend and pupil, who so successfully managed his recent American tour of organ concerts.

Another Tour for Hofmann.

HOFMANN began the new year by playing four concerts, one of which was a musicale at the home of W. K. Vanderbilt in Oakdale, L. I., January 1. He starts on another Western tour next week and will not return until February, when he will be heard at a joint recital with Fritz Kreisler in Carnegie Hall.

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MUNICH.

Munich, December 19, 1904.

THE past week here opened with a Beethoven Abend" at the Kaim Saal. It was the sixth of the regular symphony concerts since the beginning of the season. The program consisted of the first and second "Leonore" overtures, the third concerto in C minor for piano and orchestra, with Bernhard Stavenhagen as soloist; and the "Eroica" symphony as a finale.

That the orchestra did fine work goes without saying, since Weingartner wielded the baton. The effect of his masterly spirit was in evidence from first to last, the orchestra playing with the precision and finish, the warmth of tone color and the finesse with which his leadership always stamps a performance.

The last number especially, the "Eroica," was rendered with a noble fervor and intensity that produced a powerful impression.

A storm of applause followed its conclusion, and the favorite conductor was compelled to reappear at least half a dozen times and bow his acknowledgments in response to the clamorous recalls of the audience.

Stavenhagen's playing of the C minor concerto was in many respects delightful. He has a wonderful singing legato touch, and played with fine tone and expression where a broad treatment of the subject was required; but in all passages demanding the more delicate and subtle nuances of tone and sentiment his performance left much to be desired. An over lavish use of the pedal likewise marred portions of his work.

The audience, however, gave him rapturous applause, and further testified their appreciation by presenting him with a colossal floral tribute in the shape of two wreaths at least half as high as himself.

The Joachim Quartet played here Tuesday evening last.

Wednesday a "Volks-Symphonie" concert took place at the Kaim Saal, with Peter Raabe as conductor. The program included Beethoven's "Egmont" overture and his fourth symphony.

Friday a concert was given, the proceeds of which went to contribute to the Kaim Saal funds. Stavenhagen conducted the orchestra. The soloists were the violinist Frida Scotta-Kaulbach, Anna Langenhan-Hirzel, the pianist, who played a Kaun concerto with the orchestra; and Francesco d'Andrade, who was heard in several songs.

The most interesting as well as important among the musical occurrences of the week was the production at the Royal Opera of Beethoven's "Fidelio," on the occasion of the great composer's birthday, Friday, December 16.

The performance as a whole was excellent, the stage setting being very fine and effective; and the singers, for the most part, entering into their respective roles with

much spirit. Herr Bender, as Rocco, deserves special mention both for his fine sonorous voice and remarkably clear enunciation, and for his very good acting. Fräulein Gehrler has a pleasing voice and was an acceptable Marcelline, while Herr Feinhals made a very good Pizarro.

Herr Walther was not an altogether satisfactory Florestan. He has a good voice, but with the exception of a few rare moments his singing and acting alike failed to convey an impression of the finer emotions and the true pathos of the part.

It was Morena who scored the principal success of the evening.

She has a beautiful voice of much volume and sweetness, and though she is unfortunately apt at intervals to force it on some of the higher notes with very unpleasant effect, yet her singing was in general, the other evening, very delightful, full of true feeling and sweetness, and at times deeply pathetic.

Fräulein Morena's personal beauty, of a noble and generous cast, was admirably adapted to the appearance of her part. Her fine, sympathetic face and winning presence went far to invest her Leonore with the gracious charm that is found in her impersonation, although it must be admitted that her acting was frequently tame and more than once savored of "rant."

The chorus work in the opera deserves notice, being of most excellent quality.

At the conclusion of the opera the "Leonora" overture No. 3 was rendered by the orchestra. It was a curious novelty to me—this musical paradox, if it may be so termed—of an overture performed at the end of an opera. I am told that it is a singularity of Munich's and of long established precedent, occurring here with every production of "Fidelio."

Pope Pius X's decree against the admission of female voices into Catholic church choirs has not yet been enforced here, and high mass was sung yesterday at the court chapel by the usual mixed choir, composed of singers from the opera.

The mass which they gave was one new to me. The music, while not exactly austere in style, was marked by great simplicity, being entirely devoid of ornament and aiming at no dramatic effects.

There were no solos. The work was sustained for the most part by the entire choir, whose rendering was given with admirable unity and precision.

The Prince Regent and other members of the royal family attended the mass.

A musical sensation awaits the Bavarian capital on the day following Christmas, in the form of a concert to be given by a quartet in which three of the members are infant phenomenons. These youthful marvels, of whom the eldest is fourteen and the youngest but nine years of age, are brothers—Bruno, Max and Albin Steindel—to place them in chronological order.

By a happy caprice on the part of the muse the endowments of each of these her favored protégés is for a

different instrument, thus forming of the juvenile family a complete "wonder" trio.

Bruno's specialty is the piano, his brother Max shines as a 'cello prodigy, while little Albin figures as a miniature violin virtuoso.

The viola in this unique quartet is played by Herr Albin Steindel, the father, who is also a musical conductor.

Herr Unico Hensel, under whose management the boys are to appear, declares that there is scarcely any work in the whole domain of music which lies beyond the scope of their powers.

By the way, this will not be their first public appearance in Munich. Two years ago they played here at the Bayerischen Hof, performing at that time such works as Dvorák's piano quartet in E flat major, op. 87, and the Brahms piano quartet in G minor; and that, according to Herr Hensel, not only with a marvelously finished technic but with the mature comprehension and style of a master.

Certainly if all that report says of their achievements be not exaggerated the impending advent of these astounding youngsters will be an eventful occasion for the musical public of this city.

M. ETIENNE.

Margulies Trio Concert.

VICTOR HUGO said the nineteenth century was the woman's century, and from present indications it looks as if the twentieth century was going to be the woman's century in music. Adele Margulies, a pianist of extraordinary gifts, is at the head of a trio, of which the associate members are Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist. Miss Margulies, famous as a soloist and teacher, has proved herself equally admirable in the truly difficult field of chamber music. At the first concert in a series of three at Aeolian Hall Thursday night of last week, the Adele Margulies Trio played Dvorák's inspired "Dumky" trio and a new trio in A minor by Paul Juon. Between the two trios, Miss Margulies and Mr. Lichtenberg performed Schütt's first suite in D minor for piano and violin. The program was extremely modern, and yet the order of the performance provided sufficient contrast.

Miss Margulies has a beautiful touch. Her shapely hands are in harmony with her aristocratic musical head and contour. In her readings she showed that she not only understood the composers but felt every bar that was played. Miss Margulies is fortunate in her associates, who assisted her in giving the fine audience a rarely enjoyable evening.

Thursday, February 9, is the date of the second concert.

Cantor Stark in New York.

E. J. STARK, the celebrated cantor of the Temple Emanu-El, of San Francisco, Cal., is spending several weeks in New York. While here his beautiful baritone voice was heard one week at the services of the Temple Emanu-El, on Fifth avenue, Manhattan, and another week at the services of a congregation in Brooklyn.



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BROOKLYN.

BROOKLYN, January 7, 1905.

FRITZ KREISLER, who looks like a hero and plays the violin like a great master, thrilled the audience assembled to hear him Thursday night at Association Hall. There is no thought of schools when Kreisler plays his beautiful instrument. He plays all styles of music with equal understanding, and when he is through the musician, more than anyone else, marvels at the Austrian's great musicianship. From Bach to Paganini—that was the program. The numbers follow:

Suite E minor for violin and piano.....Bach
Devil's Trill.....Tartini
Chaconne (for violin alone).....Bach
Sarabande, D major.....Sulzer
Tambourin, C major.....Leclair
Menuetto.....Porpore
Variations on a Theme by Corelli.....Tartini
Humoresque.....Dvorak
Variations (Twenty-fourth Caprice).....Paganini

After the menuetto by Porpore Kreisler played the familiar "Song Without Words," by Tschaiakowsky. In all that he did he displayed marvelous beauty. Even the "trick" pieces did not sound so hollow as they do when performed by a mere technician. The audience was most enthusiastic and compelled him to repeat the "Humoresque" by Dvorak.

Frederick O. Porter, the musical director of the Choral Society of Flatbush, is a successful business man of Manhattan. The programs of the society are notably excellent. At the December concert the society had the assistance of Tirzah Hamlen-Chapman, contralto; Livingston Chapman, baritone, and Alice McNeill, accompanist. The society sang some favorite choruses, including "The Song of the Triton," by Molloy; "The Miller's Wooing," by Fanning; the "Bridal Chorus" from Cowen's "Rose Maiden," "Winter Song," for male voices, by Bullard; "Silent Night," by Barnby, and "The Heavens Are Telling," from "The Creation." Mrs. Chapman's numbers were "My Heart at Thy Sweet Voice," from "Samson and Delilah"; "The Quest," by Sidney Smith, and "The Year's at the Spring," by Mrs. Beach. Mr. Chapman sang Walter Damrosch's setting of "Danny Deever," and Mr. and Mrs. Chapman gave Chaminade's effective duet, "The Angelus." Mrs. Wilson H. Curtis, Mr. Curtis and Paul C. Tapley, of the society, sang the trio from "The Creation."

George H. Ray is president and Paul C. Tapley the secretary and treasurer of the society. Besides Mr. Ray and Mr. Tapley the executive committee includes Frederick O. Porter, James P. Hubbard, Mrs. A. J. Seale,

Mrs. Frank E. Fisher and Susie L. Benham. There are four associate members, John J. Britton, J. H. Craig, Nicholas W. Brown and Louis Malthaer. The active members of the society are: Sopranos, Henrietta D. Baker, Susie L. Benham, C. Evelyn Billings, Mrs. Albert Cory, Mrs. Wilson H. Curtis, Frances A. Jackson, Florence M. McKinlay, Kittie McKinlay, Mrs. J. H. Miller, Florence Ostheimer, Mrs. George H. Ray, Ethel Ray, Ella C. Schille, Mrs. A. J. Seale, Margaret Sparling, Laura Sparling, Mrs. George F. White and Mrs. George R. Whitehead; tenors, William J. Catto, Albert Cory, Frank E. Fisher, F. Voorhees Hegeman, James P. Hubbard, W. E. Kipp, Charles E. Ross and George H. Whitehead; altos, Grace Bradshaw, May Cook, Agnes Crook, Mrs. Frank E. Fisher, Mrs. E. H. Harrison, Mathilde Hawkins, Margaret Hegeman, Mabel Hobbs, Mrs. Charles MacClelland, Mrs. Frederick O. Porter, Olive Potter, Rena Ray and Viola Wright; basses, E. K. Botsford, Wilson H. Curtis, L. S. Fisher, Ralph S. Fisher, D. J. McKinlay, George H. Ray, Harry C. Smart, Paul C. Tapley and George F. White.

Tuesday, January 3, the Christian Endeavor Society connected with the German Evangelical Church on Schermerhorn street enjoyed a "Schubert" evening in the Sunday school rooms of the church. Favorite compositions by the great composer were played and sung by Elsa Troetschel, Anna Winskopp, Charlotte Haemmerer, Minnie Eschen, Frank E. Freeman, Hans M. Tiedemann, Henry von Glahn, Alfred van Guelpen, Arthur Delmhorst, Otto Koch, and Hugo Troetschel. Lydia Marie Hotz gave some recitations.

Hugo Troetschel is to give his first organ recital of the season at the German Evangelical Church Monday night.

The Henry W. Savage English "Parsifal" Company opens for a week at the Montauk Theatre, Monday night, January 9.

Friday night, January 13, the Boston Symphony Orchestra, Muriel Foster soloist, give the following program at the Baptist Temple:

Overture to Camacho's Wedding, op. 10.....Mendelssohn
Symphony No. 6, Pathetic, in B minor, op. 74.....Tchaikowsky
Penelope's Recitative and Prayer from Odysseus.....Bruch
Largo.....Handel

(By request.)
Sea Pictures, Three Songs from a Cycle of Five for Contralto and Orchestra, op. 37.....Edward Elgar
Overture to the Flying Dutchman.....Wagner

The Otten-Littlehales Trio—Clara Otten, piano; Anna E. Otten, violin; and Lillian Littlehales, 'cello—are

booked for a concert at Association Hall, Thursday evening, January 19.

Both the Brooklyn Arion and the Brooklyn Saengerbund will give concerts Sunday, January 15, the Arion a matinee in the evening, and the Saengerbund a Folklied program in the evening.

Slide Lights on Opera.

(From the New York Herald.)

ALTHOUGH superb musically, the performance ("Parsifal") was marked unfortunately by a number of "property" blunders, some of them simply amusing, some seriously marring the scenic illusions. Among the former was the fresh trouble Mr. Burgstaller had with the Sacred Spear, when as a mailed knight he returns in the third act to the Grail's domain. Instead of planting the spear upright by means of a spike at the end of the shaft—which proved uncertain—it has lately been fitted into some sort of socket in the stage floor. A titter went about the house yesterday, however, when this socket developed into a bottomless hole, through which half the length of the shaft glided before the knight grabbed at and recovered it.

While this section of the stage seemed thus a sort of quicksand, the portion of it just before Kundry's couch proved in the second act to be something like "hard pan," for at the proper moment it stubbornly refused to allow the shrub in front of Kundry's couch to descend, and in consequence the siren sang literally "out of sight" for some moments. Neither would this particular bit of vegetation accept the mandate of the hero a little later.

There it stuck, the one green spot in all that scene of desolation. Worse than these minor matters, however, was the sudden appearance of a shirtsleeved stage hand during the first transformation who had evidently decided to join the procession to Montsalvat, with Gurnemanz and Parsifal.

(From the New York World.)

There is trouble brewing in the ballet at the Metropolitan Opera House because one of the ballet girls succeeded to the affections of another's sweetheart. There was a rehearsal of "Coppelia" Wednesday morning. Two of the girls, who had been bosom friends, were noticed exchanging glances of hatred at each other.

The rehearsal over, the girls retired to their dressing rooms. Suddenly loud cries were heard. When stage hands ran to the room they found two of the girls tugging at each other's hair and clawing faces amid screams.

When the belligerents were separated one of them went to Jefferson Market Police Court and obtained a summons for the other.

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DECEMBER 29, 1904.

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SUNDAY last the Lamoureux concert, under the direction of Camille Chevillard, at the Nouveau Théâtre, was devoted entirely to Mozart, with the following program: Symphony in G minor, "Don Juan" (a, overture; b, aria of Donna Anna, by Jeanne Raunay); concerto in E flat, for two pianos, performed by Louis Diémer and Lazare Lévy; "Les Noces de Figaro" (a, overture; b, air of the Countess, sung by Jeanne Raunay); adagio and fugue for string quartet; larghetto, from the quintet for clarinet and strings (clarinet played by M. Lefebvre); overture to "La Flûte Enchantée."

Jeanne Raunay on this occasion was in splendid voice and interpreted the lovely music of Mozart beautifully, being especially fine in the aria of Donna Anna. The success obtained by Madame Raunay was unquestionably great; and the generous applause with which her efforts were rewarded was spontaneous and prolonged.

M. Diémer, who is a favorite pianist with the Parisians, has a clean and finished technic, well suited to the needs of a Mozart concerto, in the performance of which he was ably seconded by his pupil, Lazare Lévy. M. Lefebvre, clarinetist, and the string instrumentalists played their parts very satisfactorily. But, are quartets and quintets (four or five instruments) really improved by having them performed by the entire string orchestra in place of four or five instruments only, as imagined and intended by the composer?

Next Sunday's concert will offer a Beethoven program.

At the Châtelet there was no Colonne concert last Sunday, nor will there be any on Sunday next, while on Sunday, January 8, Arthur Nikisch is to be the orchestral director.

The regular Sunday concert was also omitted at the Conservatoire, it being Christmas Day, and there will not

be any on New Year's Day. At the Le Roy concert the program presented was an attractive one, Ludovic Breitner, pianist, being one of the soloists.

The Rev. Sylvester W. Beach arranged an orchestral concert for the Students' Atelier Reunion last Sunday evening in form of a little Christmas musical festival, in which he had the assistance of the Washington Palace Orchestra, under direction of Edouard L'Enfant. The program consisted of selections from the works of Mendelssohn, Tchaikowsky, Max Bruch (andante from violin concerto), Flotow, Steck, Chabrier, Schumann, Wagner and Gounod. Mr. Beach's address was entitled "Why Christmas?"

Among concerts not reported last week was one on Monday evening, given at the Washington Palace, by those sterling artists, Jeanne Raunay, soprano; Raoul Pugno, pianist; Jacques Thibaud, violinist, with Richard Hageman, accompanist. The program embraced Grieg's sonata in C minor for piano and violin; two songs, "Les Berceux" and "Le Soir," by Fauré; three piano selections, berceuse and valse, A flat, by Chopin, and Weber's rondo in E flat; two soli for violin, Beethoven romance in F, and Sarasate's "Zigeunerweisen"; "Aria de Tosca," Puccini, and an Italian eighteenth century melody; and ending with the D minor piano and violin sonata of César Franck.

Another Monday concert, not mentioned, was given at the Salle Aeolian by M. J. Joachim Nin, pianist, being the first of a series of twelve, preceded by a biographical and analytical commentary by Auguste Sériex, professor of composition at the Schola Cantorum. This concert, which covered the period from Antonio de Cabezón (1510-1566) to J. S. Bach (1685-1750), proved exceedingly interesting and thoroughly enjoyable.

M. Nin, an excellent pianist, absolutely devoid of pretentious mannerisms, but with the closest possible attention to the work in hand, opened his program with two examples of the Spanish school: "Tiento" (prelude), and variations on the "Chant du Chevalier," by a com-

poser whose name seems more strange than familiar, Antonio de Cabezón.

He then proceeded with selections from William Byrd, English school (1538-1623), "Victoria," an "Air" with variations, and "The Carman's Whistle"; John Bull's "Gallardo" and Henry Purcell's "Ground." The Italian school was represented by Girolamo Frescobaldi (1583-1644), with a fugue in D minor; and Domenico Scarlatti (1685-1757), two pieces, one being the so called "Fugue of the Cat."

The French school included Jacques Champion, named Chambonnières (1610-1671), François Couperin (1668-1733), and J. Ph. Rameau (1683-1764), with various selections.

The German school was covered by Johann Kuhnau (1660-1722) in a "Combat Between David and Goliath"; Johann Mattheson (1681-1764) with a gigue, and the third and last "Johann" was the great J. Sebastian Bach, whose concerto in D minor, accompanied by a string orchestra, presided over by Fr. de Lacerda, concluded a concert listened to with closest attention from beginning to end.

Yet another Monday evening concert was the song recital at the Salle des Agriculteurs, of Gracia Ricardo who came from Berlin to give it, and who had the able assistance of Fritz Lindemann as pianist and accompanist. Owing to the pressure of several concerts the same evening (three of which arranged or managed by the same agency) the writer could not remain in attendance very long, yet sufficiently to note that Madame Ricardo was really a very good singer of some Schumann and Schubert lieder; and that Mr. Lindemann was not only an excellent accompanist but a soloist of merit in a group of a prelude and fugue, C minor, by Bach; the prelude in A flat of Chopin—played with an exquisite "mezza voce" touch—and a fine performance of the same composer's A flat polonaise. Other vocal numbers on the program were "Absence" (Berlioz), ("Scène et Air d'Aïda" (Verdi), "Adelaide" (Beethoven), besides lieder of Franz, Tchaikowsky and Brahms.

Tuesday, besides the regular Philharmonic concert, there was one in operatic costume, arranged by Marie Rôze and her pupils, at the Salle de l'Athénée St. Germain, across the river. The program included the boudoir and the fire scenes from "Mignon"; scenes from the first act of "Lakmé" and scenes from the first and the second acts of "Aïda." Some of the singers made a very creditable showing, which spoke well for their teacher, Marie Rôze.

At the second concert of Alfred Cortot and his orchestra, Nouveau Théâtre, last Thursday the Beethoven "Messe Solennelle" was produced, with Minnie Tracey and Maria Gay, MM. Plamondon and Murray Davey as the vocal soloists, and Armand Forest, solo violin. The chorus and orchestra, under M. Cortot, numbered 200 executants.

The soloists had great success, particularly Minnie Tracey, whose fine singing was heard to excellent advantage.

The following evening the Opéra Comique was the scene of a most brilliant society and musical gathering to witness the 1,000th performance of "Carmen," with Calvé in the title role, Marie Thiéry as Micaëla, the Milles.

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Needless to remark that the performance was a tremendous success, every member acting and singing with zeal and abandon as never before, not excepting the members of the chorus and the orchestra, under direction of M. Luigini. This 1,000th celebration of Bizet's chef d'œuvre was a glorious occasion and a very proud day, or night, for Albert Carré, the director of the Opéra Comique.

A fine poem, "Pour la Millième de Carmen," composed by Jean Richepin, was recited by Julia Bartet, and aroused the audience to great enthusiasm.

In honor of this 1,000th performance of "Carmen" Madame Strauss-Bizet, Ludovic Halévy and M. Ganderax, in the name of Meilhac, have donated the sum of 1,500 francs to the fund for the home or house of retreat for retired artists of the Opéra Comique.

At the Grand Opéra the production of "Tristan and Isolde" has now been figured down to a minutage or time allowance as follows: The first act lasts one hour and fourteen minutes; the second act one hour; the third act one hour and two minutes, making a total of three hours and sixteen minutes, the balance of four hours, from eight to midnight, being consumed by the intermissions.

Madame Héglon, the splendid Dalila of the Opéra, has just been re-engaged for another year, with the privilege on her part to reserve three months in the springtime for a tournée in foreign parts.

M. Noté, the excellent baritone, has also been re-engaged at the Opéra.

Philippe Gaubert, a flutist and composer, has been elected second chef d'orchestre of the Société des Concerts du Conservatoire.

Lola de Padilla, who sang with great success at the Philharmonia concerts at Warsaw, was last heard from in Germany at Karlsruhe on her way to Wiesbaden, where she is to appear at the Imperial Theatre in the opera of "Mignon." In January Mlle. de Padilla goes on a Scandinavian tournée.

At a recent studio recital I had the pleasure of listening to the following talented pianists, all of them pupils of that excellent teacher Sigismond Stojowski: Mlle. Poudade, Mlle. Romanelli, Sallie Acken, Miss Rackemann, Mrs. Daunt, Winnifred Willet, Mlle. Marcinkowska and Miss Miller.

Safonoff, the orchestral conductor, of Moscow, arrived in Paris on his way to America. While here the eminent conductor conferred with Gustin Wright, the American organist, regarding the latter's début with the Moscow Orchestra in March next. Safonoff left Paris on Saturday for New York, where he is to direct four concerts of the Philharmonic Society.

On behalf of the state the Ministre des Beaux-Arts has accepted Rodin's well known statue, "Le Penseur," which has been bought by a public subscription amounting to over 15,000 francs. The statue will be placed within the precincts of the Panthéon, and bear upon its pedestal the inscription: "Le Penseur, d'Auguste Rodin, offert par souscription publique au peuple de Paris, 1904."

"The Flying Dutchman" appeared last night at the Paris Opéra Comique in a magnificent and wholly successful production. Although composed by Wagner in 1841 at Paris and Meudon, the opera was not first produced here, but at Dresden, January 2, 1843 (with the celebrated Schroeder-Devrient in the part Senta), and at Paris not until 1897. The work had been translated into French and performed at Brussels in 1872; at Lille and Rouen in 1893, and at Toulouse in 1894, before venturing into the Ville Lumière three years later.

Last night's revival, as said before, was fine in all respects. The artists, the chorus and orchestra, the mise-en-scène, Director M. Carré and Conductor M. Luigini—everybody and everything—in their respective places and positions, were entirely satisfactory.

M. Renaud, as the Hollander, was vocally and dramatically great; Claire Friche presented a charming Senta, Léon Beyle was Erik, M. Vieuille took the part of Daland, M. Cazeneuve acted as the Pilot, and Madame Coyte appeared as Marie.

This "Flying Dutchman" is now likely to rest for some time in Paris.

DELMA-HEIDE.

Engagements for Madame Low.

ROLLIE BORDEN LOW sang at the annual musicale given Sunday night at the Nurses' Settlement in Henry street. Last evening (January 10) Madame Low filled her fifth private engagement since the middle of December. Christmas Eve the talented soprano sang at an entertainment in a fine house, at which she wore eighteenth century costumes while singing a set of old French chansons. Madame Low sings these dainty songs in inimitable style. One of her private engagements within the month was a tea, where Madame Ackté, of the Opera, was the guest of honor. Mrs. Low's bookings for February include one concert in Montreal, with the Montreal Symphony Orchestra, of which M. Goulet is the musical director, and the midwinter concert of the Rubinstein Club, at the Waldorf-Astoria.

DETROIT.

DETROIT, Mich., January 8, 1905.

THE faculty of the Detroit Conservatory of Music has been strengthened by the addition of two new members, Cora Belle Howes opening a new department, that of elocution and physical culture, and George Leonard Howes joining the vocal faculty. Mr. and Mrs. Howes have been engaged for the past six years in concert tours through the East and South and both have been prominent in Chautauqua work.

D. J. McDonald, a young man well known in Detroit's church and concert music, has joined the Savage English Opera Company, that is singing "Parsifal." Mr. McDonald has a high tenor voice of excellent quality and great power. He is a pupil of Elvin Singer, of this city. His last public appearance here was in the operatic concert given by Mr. Singer, in which he took the role of the Duke of Mantua in Verdi's "Rigoletto."

Pupils of Margaret Keydal gave a recital at Schwankovsky Hall Thursday evening. The following pupils took part in the program: Rosie Schoessler, Lillian Bena, Hilda Blaisch, Aggie Dopke, Oliva Ginster, Antoinette Sierest, Emilie Deckert, Julia Cody, Annie Becker, Cora Schultz, Gertrude Dorval, Helen Misch, Mattie Hartwig, Hilda Neubauer, Lucy Borke and Frances Bueberg, and Masters William Deckert and Edred Bass.

William Lavin, one of Detroit's leading tenors, appeared with the Mozart Club in Pittsburg last Tuesday evening. Mr. Lavin is spending the holidays in the East, but will return to Detroit January 7, resuming his teaching January 8.

Mabel S. Leonard, of the Michigan Conservatory of Music, and Emily Gilmore Stevens had charge of the program given at the opening of the new Y. M. C. A. Building on the evening of December 29.

The pupils of Katherine Skinner gave the second of a series of informal musicales in Schwankovsky Hall, Saturday, December 24.

E. H.

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FRANCIS L. YORK, of Detroit, Mich., is fast making a name for himself as a piano specialist. He has pupils who have studied with various Eastern and Western teachers, from Boston, Chicago, Philadelphia and elsewhere. They come from as far South as Texas, from the Indian Territory, &c., all seeking that which this able teacher can give them.

Hekking Going West.

ANTON HEKKING, the cellist, is to leave next week for his Western tour and will not return until the middle of February.

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BUFFALO, January 6, 1905.



MORE auspicious opening of the new year could not have been conceived than the event which introduced the marvelously gifted Ysaye to a Buffalo public on Monday evening, January 2. Convention Hall had been elaborately decorated with yellow and white bunting. Some musicians claim that the canopy muffled the sound and rather spoiled the enjoyment of those who sat in the rear of the immense hall. Be that as it may we who were more fortunately placed lost all idea of surroundings in listening to the magnificent playing of the great Belgian artist. Ysaye is an imposing figure as he stands facing his audience. He seems to be enveloped in a musical atmosphere, and his interpretations are perfection. Under the magic spell of this ideal violinist his instrument becomes a glorious voice, imbued with all the longings, the aspirations, the despair or the joys of the human heart. Language is inadequate to describe the enchantment, the magic spell he exercises over the minds and hearts of his entranced listeners. Ysaye's numbers were Beethoven's "Kreutzer" sonata, played with M. de Befve; Bruch's D minor concerto; Tschaiakowsky's "Sérénade Mélancolique"; the Joachim arrangement of Schumann's "Abendlied" (a delicious number); Guiraud's "Rondo Caprice"; Vieuxtemps' "Ballade Polonoise" and a wonderfully effective mazurka. The piano accompaniment to the "Kreutzer" sonata was superb, evinced strength, delicacy, lucidity and the perfection of style. The two musicians were in thorough sympathy.

Ysaye after the first number was recalled three times. Again five times. Quite a number of people after the concert paid their respects to Ysaye, whose beautiful wife looked on, pleased with the enthusiastic praise of her gifted husband. Mr. Levy, who was here to represent R. E. Johnston, is a genial gentleman. To him and Louis W. Gay, the local manager, many thanks are due for the splendid attendance. There were many strangers present, one being a party of appreciative Rochester people, among whom was Ethelbert Newton, a well known musician and connoisseur of that city.

The next event will be the concert of the Guido Chorus, Seth Clark director, on January 12. On the 16th Emil Kenchen will give a pupils piano recital, with the assistance of a young soprano, Mabelle McConnell; January 17 "The Messiah" will be presented by the chorus of the Church of the Messiah, assisted by Mrs. Newton, Mrs. Minahan, Gilbert Penn and Ray Voorhees.

January 18 the Pittsburg Orchestra will give a concert at Convention Hall. February 23 a second concert by the same organization, and Eugene d'Albert, pianist.

January 31 Hofmann and Kreisler are to appear at Concert Hall.

Last week I had the pleasure of meeting a delightful New England woman, Caroline B. Nichols, conductor of the woman orchestra, the Fadettes, which has played during the holidays at the Garden Theatre to crowded houses. Standing room only part of the time. When only a child Mrs. Nichols played first violin in an amateur orchestra. A course of systematic study developed her gifts, and she became an orchestra leader. Mrs. Nichols is a highly cultured, graceful, dignified leader, possessing much personal magnetism. The Fadettes was organized in 1888, and is composed largely of American girls, many from New England. It would be difficult to find a more attractive intelligent class of young women, a refined "rosebud" garland of girls of whom Mrs. Nichols is the "queen rose." The young women, clad in soft white gowns, make a beautiful stage picture. The orchestra plays brilliantly and rhythmically, attentive to the baton of the leader, whom they regard with real affection. Mrs. Nichols scores much of the music played by the Fadettes, thus evincing her cleverness and versatility. Personally they are all charming women, who will always receive a warm welcome in Buffalo.

Mary M. Howard shows a commendable degree of enterprise by inaugurating a series of Sunday afternoon oratorio recitals, the solo and quartet selections of a number of oratorios to be sung by her choir of the Church of Our Father. Last Sunday certain portions of the oratorio of "Eli" were given. Later we shall hear Gaul's "Holy City," Molique's "Abraham," Mendelssohn's "Elijah" and Sir Arthur Sullivan's "Prodigal Son."

The St. Louis Choral-Symphony Society has sent your correspondent its booklet embodying the first program given of this, its twenty-fifth, season. At the first subscription concert "The Messiah" was given, the soloists being Corinne Rider-Kelsey, soprano; Elin Gustaphon, alto; Alfred Bertrand, tenor, and Robert Patterson Strine, basso. The last named gentleman is well and favorably known in Buffalo, where his beautiful voice is much admired. Mr. Strine went with his family to St. Louis about two years ago, and during the Louisiana Purchase Exposition he was the correspondent and music critic of THE MUSICAL COURIER, to which paper he sent some capital letters. His many Buffalo friends are glad to learn of his success in his new field of endeavor.

Last week the Ellicott Club gave an entertainment to 1,200 guests. The singers engaged were Emilio de Gogorza, of New York, and Laura D. Minahan, of this city, both of whom were accorded a warm reception. Mr. de Gogorza sang in Rochester recently at the Lyceum Theatre, with Emilio Agramonte as piano accompanist. He will be the soloist of the second concert to be given by the Guido Chorus.

Mrs. Minahan is meeting with success as a teacher of vocal music, which fact pleases her many friends.

VIRGINIA KEENE.

CITY OF MEXICO.

MEXICO, December 30, 1904.

SEÑOR ALBERTO VILLASENOR, the celebrated Spanish pianist, who has been touring the interior cities, has returned to the capital, and will give a concert next week, some time after which he will leave for Spain, which is his home. Señor Villaseñor has met with very good success here.

The Etoir Drog Grand Italian Opera Company have also returned to the city from a tour of several larger cities in the republic. They visited Guadalajara, San Luis Potosi, Guanajuato, and report as having met with very appreciative audiences. They deserve all they get, as this is the finest grand opera organization which has visited the city in a long time. Among the principals are such names as Louisa Tetrazinni, Madame Classens, Madame Brenal, Señores Ricardo Colli, Valezzi, Arturo Romboli, Guglio Rossi, Munoz, &c. Tetrazinni has held the city spellbound by her fine voice, in such operas as "Lucia de Lammermoor," "La Sonnambula," Bizet's "Pearl Fishers," Marguerite in Gounod's "Faust." She has a most beautiful lyric soprano, and your informant prophesies that when she is heard in New York she will meet with the same grand ovations which have been given her here. Tetrazinni will appear in your city next season, if reports are true.

The Scognamiglio Opera Company, which is due at Vera Cruz early next week, and which will open a season of light opera here at the Teatro Arbeu, soon after the first of the year, are coming here highly recommended. They carry an immense amount of scenery and nearly 200 people, and have in their repertory over thirty light operas and musical comedies. They will make their debut in "The Geisha."

Christmas music in all the Catholic churches here was on a grand scale, nearly all of the principal ones having large orchestras in addition to organ.

Criticism as She Is Wrote.

(From the New York Tribune.)

"FAUST" was given at the Metropolitan Opera House last night. Society was well represented among those who enjoyed the performance, some of its representatives being Mrs. I. Townsend Burden, Miss Barney, Mr. and Mrs. H. A. C. Taylor, Mr. and Mrs. H. McKay Twombly, Mrs. Seth Barton French, Mrs. Van Nest, Mrs. Vanderbilt, Gladys Vanderbilt, Mr. and Mrs. James B. Haggin, Mr. and Mrs. Rhineland Stewart, Mrs. James A. Burden, Mrs. James A. Burden, Jr., Mr. and Mrs. Clarence Mackay, Mr. and Mrs. George J. Gould, James Henry Smith, the Duke and Duchess of Manchester, Mrs. Stanford White, D. O. Mills, Mrs. Henry Clews, Mrs. George L. Rives, Count and Countess de Rougemont and Mrs. Richard Gambrill.

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THE WEEK IN NEW YORK.

Wednesday afternoon, January 4—Randolph-Hutcheson recital, Mendelssohn Hall.
 Wednesday evening, January 4—"La Bohème," Metropolitan Opera House.
 Thursday evening, January 5—Margulies Trio concert, Aeolian Hall.
 Thursday evening, January 5—Olive Mead Quartet concert, Mendelssohn Hall.
 Thursday evening, January 5—"Das Rheingold," Metropolitan Opera House.
 Thursday evening, January 5—Kreisler recital, Association Hall, Brooklyn.
 Friday afternoon, January 6—New York Philharmonic public rehearsal, Fritz Kreisler soloist, Carnegie Hall.
 Friday evening, January 6—"Aida," Metropolitan Opera House.
 Saturday afternoon, January 7—"Lohengrin," Metropolitan Opera House.
 Saturday afternoon, January 7—Young People's Symphony concert, Francis Rogers soloist, Carnegie Hall.
 Saturday evening, January 7—New York Philharmonic concert, Fritz Kreisler soloist, Carnegie Hall.
 Saturday evening, January 7—"Carmen," popular prices, Metropolitan Opera House.
 Sunday afternoon, January 8—New York Symphony concert, Josef Hofmann soloist, Carnegie Hall.
 Sunday evening, January 8—Concert benefit New York Hospital, Carnegie Hall.
 Sunday evening, January 8—Theodore Thomas memorial concert, Metropolitan Opera House.
 Monday morning, January 9—Bagby musicale, Waldorf-Astoria.
 Monday afternoon, January 9—Aus der Ohe recital, Mendelssohn Hall.
 Monday afternoon, January 9—Severn lecture-recital, 131 West Fifty-sixth street.
 Monday evening, January 9—"Die Meistersinger," Metropolitan Opera House.
 Monday evening, January 9—Leopold Winkler reception in honor of Josef Hofmann, 61 East 120th street.

Monday evening, January 9—"Parsifal," in English, Montauk Theatre, Brooklyn.
 Tuesday evening, January 10—Début of Franz von Vecsey, Carnegie Hall.
 Tuesday evening, January 10—Début of Milada Cerny, Mendelssohn Hall.
 Tuesday evening, January 10—Samuel Saron (violin), recital, American Institute of Applied Music.
 Tuesday evening, January 10—"Parsifal," in English, Montauk Theatre, Brooklyn.

Olive Mead Quartet Concert.

THE Olive Mead String Quartet, stated by an authority to be the best women's string quartet in the world, gave the first concert of its second season at Mendelssohn Hall, Thursday night, January 5. Miss Mead, who is, of course, the first violinist of the organization, has for her associates Elizabeth Houghton, second violin; Gladys North, viola, and Lillian Littlehales, 'cellist. Both to eye and ear, the playing of this charming quartet left nothing to be desired. It is musicianly, beautiful and finished ensemble playing. The program may best be described as lovely, for it consisted of Haydn's quartet in G minor, the Schubert quartet in D minor and Dvorák's trio for two violins and viola, op. 74. Verily, Miss Mead is blessed with the power to discriminate. New Yorkers who want chamber music concerts want the best, and Miss Mead and her fair associates are giving it to them.

Extended Tour for English Quartet.

AN excellent English quartet is to make a tour of Australia and New Zealand, beginning May 15 of this year, under the management of W. Spencer Jones. The company will comprise Edith Kirkwood, soprano; Gertrude Lonsdale, contralto; Harold Wilde, tenor, and Watkin Mills, the English basso, together with M. Parlovitz, the noted Polish pianist. The artists expect to leave New Zealand after filling their contract of ninety appearances in the antipodes and expect to arrive in San Francisco November 20, in time to begin a tour of the United States and Canada.

Musical Courier "At Home."

IN an "at home" given by one of our representatives, Mrs. Potter-Frissell, in Dresden, a young and talented American lady, Mrs. Reed, pupil of Frau Petri, sang some German lieder delightfully, showing a very sympathetic voice, a mezzo soprano of fine quality and well trained. The well known Chopin editor, Hermann Scholtz, pianist to the court of Saxony, played a number of selections in an inimitable manner, especially his own arrangement as solo of the largo from the F minor concerto of Chopin, which profoundly impressed those present. The piano used was a magnificent Steinway, from the firm of C. A. Klemm, the Dresden agent for this piano. Scholtz was unequivocal in his praise of the instrument, which he said was the best of its kind.

Among others present were Mrs. Percy Sherwood, Julia Hansen, representative of Madame Marchesi in Dresden; Frau Scholtz, Count Fudakowski, Miss Norfolk-French, Regierungsbauführer Robert Köckritz, Miss Thomas, Rev. and Mrs. Butterworth, of the American Church; Dr. Logic and wife, president of Franklin College; Max Risch, Mrs. Storm, of New York, and daughter; Mrs. Charlick, Mrs. Noble and daughter, Mrs. Ballard, Mrs. Keep and daughter, from Washington; Mrs. Fred Pottle, Merle Mott, from New York, and many other prominent representatives of the American circle in Dresden.

From the Severn Studio.

EDMUND SEVERN devoted his fifth "Sonata Talk," Monday afternoon, January 9, to the Beethoven sonata in C minor, op. 30, No. 2. The Brahms sonata, in A major, op. 100, will be analyzed Monday afternoon, January 23. In the illustrations the lecturer-violinist is assisted in the piano parts by Mrs. Severn.

Mrs. Severn's vocal pupils continue to progress. Arthur Earnest, a basso cantante, has returned to New York from a four months' engagement on the road. Mr. Earnest sang at Mrs. Babcock's musicale New Year's Day and his fine voice made many new admirers for him. Mrs. Severn will soon introduce Clara Dame at one of the studio musicales. Miss Dame has a beautiful voice and her teacher and friends are looking forward to her début with considerable interest.



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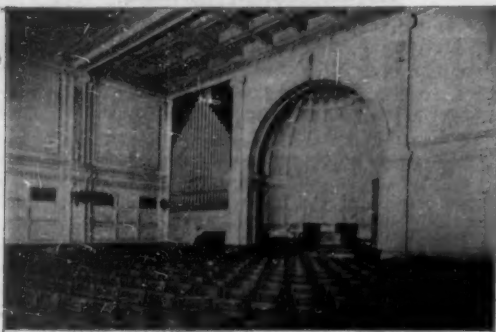
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Greater New York

New York, January 9, 1905.

MADAME N. FORNIER'S musical matinee by pupils, at her studio, enlisted the following talented pianists: Henriette Stern, Lucie Morgenthau, Dorothy and Gladys Kane, Anna Muller, Marguerite Houze, Madeline Donahue, Agnes Sheehy, Marguerite Hartman, Dorothy Wolf, Rose Fiannary, Ethel Fitzpatrick, Yvonne Wertz, Amy Piguet, P. Murphy, and Willie E. Muller and Louis Murphy. The compositions played were by Lecarpentier, Baumfelder, Behr, Paull, Engelman, Hitz, Schubert, Durand, Dussek, Gounod, Mendelssohn and Wagner. Madame Fournier has achieved excellent results in a brief period. Superior pianist herself, experienced teacher, she is bringing up a school of young pianists who will, many of them, make a name.

Madame Cappiani's popularity among her pupils was demonstrated by the many valuable gifts she received from them during the holidays. Not alone from New York, but from afar, California, St. Petersburg, Canada and elsewhere, gifts came, consisting of bric-a-brac, valuable laces, jewels, oil paintings, and an exquisite embroidered centrepiece of holly, by Laura Bellini. The gifts were accompanied by affectionate sentiments of admiring pupils, which were even more appreciated by the madame than the gifts themselves.

Marie Cross Newhaus' parlors were crowded at her Sunday evening musicale, some prominent artists and students taking part in the program of eight numbers. Lalage Fletcher sang twice, accompanied in one piece by Florence Fletcher, 'cellist. Elizabeth Leonard, the well known contralto, sang two songs. Clifford Wiley sang J. Lewis Browne's charming song, "Her Birthday." Browne's "Nanette" is another song of merit, and his one act opera "Le Corsicana" is becoming known. Oley

Speaks contributed two numbers, and John P. Boruff sang two songs, one of which was Speaks' "Go, Pretty Rose." May Wills was the soloist on the piano. The superior accompaniments by Louis T. Grünberg deserve special mention. He is that rarity—an accompanist who understands the voice. Some of the guests: Mr. and Mrs. Leonard Hill, Mr. and Mrs. W. D. Ellis, Dr. and Mrs. Bond Stow, Mr. and Mrs. T. W. Simpson, Mrs. Charles D. Ward and Miss Ward, Mr. and Mrs. Gage E. Tarbell, Mr. and Mrs. F. Baggs, Mrs. R. C. Squires, Mr. and Mrs. Otto Schaller, Mrs. S. B. Halsted, Colonel Davison, Colonel and Mrs. Laird, Mr. and Mrs. Frank Reisberg, Mrs. Clifford Wiley, Julian Pascal, Mr. and Mrs. Haral, Dr. J. N. Bishop, Mr. Costelli, Mr. and Mrs. W. Fine, Mr. and Mrs. C. C. Murphy, Mr. and Mrs. William R. Chapman, Mr. and Mrs. George C. Pratt, Winnifred Fox, Walter Phillips, Mr. and Mrs. J. A. Physic, Clarence Blood, Mrs. E. D. Ruggles, Miss L. Fletcher, John Boruff, Mr. and Mrs. O. D. Gray, A. L. Amendt, Mr. Somborn, R. K. Schultz, Mrs. L. V. Broome, Wilson G. Fox, Mr. and Mrs. C. Drake, William Goulding, E. O. Chambers, James Olcott, Emily Rigl, Campbell Chappotin, Mr. and Mrs. Sutro.

Frank Howard Warner, pianist and accompanist, was the host at a very enjoyable informal musicale January 4 at his studio, 32 West Twenty-fourth street. Mr. Warner was fortunate in gathering together a group of able singers who assisted him in entertaining his guests. These were Mrs. John Glueck, Jr., soprano; Grace Embler, contralto; Charles N. Granville, George Featherstone, baritone; Everard Calthrop, tenor. The program included songs by Grieg, Brahms, Noel Johnson, Wilton, Tosti, Clutsam, Amy Finden Fay, and two charming songs of Mr. Warner's own composition, "A Keepsake" and "Love's Tribute." Mr. Warner played solos with unusual grace and feeling, and the accompaniments for the singers with sympathy.

Henry Gaines Hawn's studio in Carnegie Hall is a busy scene this season. His pupils represent many walks of life, among them the preacher, actor, platform reader, vaudeville artist and vocalist, all come to learn how to handle the voice in speech and song. His unique treatise, "Diction for Singers," is steadily gaining in popularity. Mr. Hawn has invitation out for two studio lectures upon "Oral English in Literature and Life" for the afternoons of January 19 and 26, 4 o'clock, at his studio, 843 Carnegie Hall.

The Twelfth Night Merry-making January 6 had as a prominent number "A Twelfth Night Masque," designed and composed for the club by Laura Sedgwick Collins. Feilding Roselle, contralto, sang the solos. The dance was arranged by Sally Williams Riegel, and the participants were Mesdames Riegel, Schoonmaker, Nash, Green, Chichester, Hale, Johnson, Delmar, Childs and Lawson.

Mrs. James H. Dalliba and Miss Dalliba are at home the first Sunday in each month. January 1 the music included contralto solos sung by Stephanie Heden, piano solos by Oliver M. Denton, baritone solos by Chester B. Searle, and a recitation by Douglas Stanfield.

Mrs. Archibald Conover, a contralto pupil of Leo Kofler, has been engaged as soloist at St. Paul's Chapel, Trinity Parish. She was a member of this choir when quite young, studying singing with Mr. Kofler, the organist. In due time she became second alto, which position she filled until her recent promotion. Interest attaches to the fact that she met her husband in this choir, where he was second bass. Mrs. Conover has a fine alto voice, and her rich tones and artistic handling of the voice illustrate the benefits to be derived under his teaching.

Lillian Miller's compositions, vocal and instrumental, are making their way. December 19 the Lockwood String Quartet gave a concert at the Amackassin Club, when John Merein Cushing played two of his piano pieces, "The Mulberry Bough" and "A String of Chinese Lanterns." Miss Miller is fully qualified to write on Chinese subjects, through residence in San Francisco and study of Chinese music making. They are very characteristic pieces. "Manuela of La Torre" is a fine Spanish song, and "I Know Not Why" has much charm.

Marie Cross Newhaus, as chairman of the music committee of the Rubinstein Club, announces the following programs for the remainder of the season:

Saturday, January 14, at 2 o'clock p. m.—Third Musicale, Astor Gallery.
Saturday, February 11, at 2 o'clock p. m.—Fourth Musicale, Astor Gallery.
Thursday, February 16, at 8:30 o'clock p. m.—Second Concert, Grand Ballroom.
Saturday, March 11, at 2 o'clock p. m.—Fifth Musicale, Astor Gallery.
Saturday, March 25, at 8:30 o'clock p. m.—President's Reception to Members, their husbands or escorts, Astor Gallery.
Saturday, April 8, at 2 o'clock p. m.—Sixth Musicale, Astor Gallery.
Thursday, April 27, at 8:30 o'clock p. m.—Third Concert, Grand Ballroom.
Saturday, May 13, at 1 o'clock p. m.—Second Annual Breakfast—Grand Ballroom.
Only ladies will be admitted to the afternoon musicales. Gentlemen may be invited to the evening concerts.

Mrs. Mark Fonaroff, wife of the well known violinist and teacher, died December 22, after several months' illness.

Frederick E. Hahn, the widely known Philadelphia violinist, formerly a member of the Boston Symphony Orchestra, is to be in New York one day each week hereafter.

At the Wirtz Piano School, Saturday evening, January 14, a pupils' recital takes place, in which the following will participate: Mildred Ellis, Margaret Kitchelt, Mae Symes, Isabel Carroll, Grace Elwood and Adolph Roermann. Other students' recitals occur February 4 at 2 and 3 p. m. There will be a Chopin recital February 14.

Anna Bulkeley Hills gives a musicale Monday, January 16, from 4 to 7, at The Chelsea, by courtesy of the Baroness de Bazus (Mrs. Frank Leslie) in her apartments. Eminent artists will participate.

Dr. Frederick Gillette and Mrs. Gillette gave a Beethoven evening January 7. January 14 is to be devoted to Brahms.

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ATLANTA.

ATLANTA, Ga., January 6, 1905.

"In a Persian Garden" was given privately by Mrs. J. C. Ashton to entertain the guests of the Bon Air and to introduce her sister, Lillian Thayer, of Cincinnati. The program also included several choice selections by Needham, Clough-Leigher, Dudley Buck, Schumann, Nevin, Walthew, Noel Johnson and Liza Lehmann. Those contributing to the musical success were: Miss Thayer, soprano; Mrs. Chapin and Miss Ingraham, contraltos; Jessie Mooring, pianist; Mr. Armour, tenor; Mr. Ashton, baritone, and Mr. McDaniel, basso.

A pupils' recital given by Sarah Hannah at the Prather Home School included the following pupils: Claire Sower, Clodie Sands, Lizzie Roberts, Rose Ivy, Edna Blackmon, Henrietta Childress, Pearl Morris, Willie May Albert, Emma Childress, Adelaide Allen and Julia Starr Preston.

The Jackson School of Music gave a pupils' recital at which the following piano and violin pupils appeared: Edith Dunson, Jeannette Lowndes, Susie Hunter, Gladys White, Elvira Westmoreland, Lurene Gregory, Josephine Mobley, Nellie Joe Johnson, Barbara Hunter, Emily Hillier Cassin, Mary Edwards King, Lou Middleton and Frank Lyles.

The following pupils of Martha Smith were heard recently: Elise Chosewood, Lillian McHan, Ruby Mosewood, Gladys Smith, Fannie Richards, Cordie Inez Hobby, Lucretia Fisher, Malie Wright, Josie Hightower, Nanette Jewell, Ona Cochran, Dot Spinks, Mrs. Austin, Annie May Lipford and Allie Seamen Jackson.

The Klindworth pupils gave another excellent recital. Those upon the program were Carrie Mae Griffin, Hans Mueller, Edward Newell, Florence McDonald, Paul Donehoo, Agnes Harris, Jack Pappenheimer, Maude Benton, Frank Wiser, Carrie Samford and Hannah Spiro.

Dr. J. Lewis Browne has just given an organ recital at the Mizpah Temple at Chattanooga.

Lula C. King continues her lectures on vocal culture at her studio in the Lowndes Building.

The pupils of Mrs. Herbert Mattingly gave a recital recently. Those heard were Hessie Fraser, Anne Orme, Carrie Lee Stamps, Frances Nunnally, Sadye Andrews, Juliette MacKnight, Rosalie Elliott, Margaret Disosway, Cula Belle Grogan, Marion Goldsmith, Irene Griffin, Annie Cobb Andrews, Barney Goldin, and Herbert H. Mattingly and his pupils, including Barney Goldin, Dorothy High, Ike Hirsowitz, were also heard.

The John Thomas Concert Company gave a concert at the Grand, under the auspices of the Atlanta Lecture Association.

The following pupils of Marshall Helms were heard in recital at the home of Dr. E. C. Cronk. They were Edna

Still, Eugenia Stapel, Marjorie Dickert, Elmo Muller, Virgilie Still, Zelma Washington and Mrs. Cronk.

Eva May Morgan, Irene Bennett, Ruth and Edith Duncan, Mabel Jones and Floy Edward, pupils of George Duncan, gave a recital recently.

Miss Sickles' pupils were heard lately. Those taking part were Lois Carroll, Mary Jeter, Marguerite Harper, Edwina Harper, Lebie Ewing, Wynette Walker, Lillie May Walker, Mary Bates and Lucile Dantzler, assisted by Lucia Jeter, Iris Carroll and Annie May Taurman.

Albert Mildenberg, Talented Pianist.

THE New York Press recently published the following sketch of Albert Mildenberg, the talented pianist, teacher and composer:

There is an old saying that "Teaching kills the artist." If this is the rule, then Albert Mildenberg is the exception. Mr. Mildenberg has been a successful teacher of the piano for many years, but there is nothing pedantic about his personality. The first impression one receives from him is that of real enthusiasm and the ardor of the devotee, which is quite another thing from the ebullience of the self-elected genius.

Mr. Mildenberg is not so absorbed in his own high attainments that he cannot view the efforts of others less advanced with friendly sympathy.

Pupils who go to his studio with a natural timidity about playing for him for the first time find their trial made easy for them by the genuine and kindly interest which he evinces from the very first. This interest, which is at the same time personal and absolutely impersonal, and which never seems to wane or diminish as time goes on, is probably the greatest factor in Mr. Mildenberg's success as a teacher. He not only reads character successfully, but sees possibilities and seems to know by instinct the best use to make of the material in his hands. He appreciates as well as comprehends, and adjusts his method to each temperament so as to fan into flame any latent spark of taste or talent.

Grand Conservatory of Music Concert.

DR. ERNST EBERHARD'S institution, the Grand Conservatory of Music, gave the 409th entertainment January 4 at the conservatory, the program being made up of solos for violin, piano, voice, selected from modern composers, and given by Lenora Schneider, Elsie Marlow, Margaret Koch, Florence Marlow, Ruth Long, Queeny Bebro, Roselle Beifeld, Georgiana M. Roy, May Wier and Genevieve Brown. The last named child is but eleven years of age, but plays the violin with pronounced effectiveness. The violinists are pupils of Miss Eberhard, who has made for herself a considerable reputation. She also played the piano accompaniments.

Madame Von Klenner Going to Egypt.

MADAME EVANS VON KLENNER is to sail Saturday, January 14, on the Republic for Alexandria, Egypt, visiting en route the Azores, Gibraltar, Genoa, Naples and Sicily. After a month's cruise on the Nile she will visit Constantinople, Greece and Italy. During her absence her pupils will be instructed by her assistant and preparatory teachers. She will be accompanied by her mother, Mrs. K. M. Evans. Madame von Klenner expects to sing at several important concerts while abroad.

BRONX AND WESTCHESTER NOTES.

THE BRONX, N. Y., January 4, 1905.

HANDEL'S "Messiah" was presented in the armory at Yonkers January 4. Among those taking part were Corinne Rider-Kelsey, soprano; Margaret Keyes, contralto. The tenor and basso arias were executed by Theodore van Yox and Carl Dufft.

The Lockwood String Quartet, consisting of Samuel Pierson Lockwood, first violin; Mary Louise Neidhardt, second violin; Lucie E. Neidhardt, viola, and J. Bernard Heitmann, violoncello, assisted by Albert Lockwood, pianist, was heard in a delightful musical in the salon of the Amakassin Club house, at Yonkers on Wednesday evening last. The program opened with Schubert's quartet, op. 29, in A minor, which delighted the audience, as did also Hermann's arrangement of the "Good Friday Spell," from "Parsifal"; the E major quartet (op. 44), of Schumann, in which Albert Lockwood assisted, and a string quartet arrangement of Brahms' "Hungarian Dance No. 1," in G minor. The piano selections were admirably rendered by Albert Lockwood.

HARRY CHAPIN PLUMMER.

Many Cities Hear Walker.

JULIAN WALKER'S successes and the demand for his services are the best evidence of his ability and trustworthiness. Any engagement taken by this artist is sure to receive the most careful attention. By his artistic work at the Bach Festival of 1903 he was re-engaged for the December cycle, and through his success in the December cycle he is engaged for the April and June cycles (1905). Mr. Walker has also been engaged to sing the solo bass part in the ninth symphony with the New York Philharmonic Society February 14 and 15. He is engaged to sing in concert, oratorio or recital in Jersey City, at Waldorf-Astoria, Calvary Church, Pittsburgh, Granville, Montreal, Savannah, Charleston, Winston, St. Paul, Minneapolis, Toronto, Elizabeth, Passaic, and a number of private musicales. He has under consideration a flattering offer for a long Western tour. Brief notices of the December cycle follow:

Julian Walker's work displayed only too clearly that the singer has made wonderful advance in his work since 1903. * * * The arpeggios and runs were given with finest delicacy and precision. * * * Mr. Walker is fully acquainted with Bethlehem methods and his ready following is evidence of his art.—The Bethlehem Times.

Mr. Walker sang in an artistic manner and charmed every time he sang. His bass is distinguished for tenderness and flexibility. His enunciation and phrasing were of the very best. * * * —The Bethlehem Globe.

Mr. Walker was in wonderful voice and carried off the individual honors.—The Philadelphia North American.

People's Symphony Series.

THE program for the next concert of the People's Symphony series at Carnegie Hall, Friday evening, January 13, is to include Beethoven's "Eroica" symphony, Mendelssohn's "Fingal's Cave" overture and the Mozart piano concerto in E flat. Wesley Weyman is to be the soloist.

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LOS ANGELES.

LOS ANGELES, Cal., December 26, 1904.

THE holiday season furnished Los Angeles with two productions of Handel's "Messiah," both of which were attended by large audiences. The Apollo Club, under the direction of Harry Barnhart, gave the first presentation December 16, at the Baptist Temple Auditorium (Hazard's Pavilion).

The Los Angeles Choral Society, under Julius Albert Jahn's direction, gave the second presentation at Simpson Auditorium.

The second concert of the eighth season of the Los Angeles Symphony Orchestra was given at the Mason Opera House Friday afternoon. Peje Storck, pianist, was the soloist and gave a performance of the Grieg concerto in A minor. The Los Angeles Symphony Orchestra started in a modest way about seven years ago under the baton of Harley Hamilton, and largely through the efforts of this director and Manager Behymer it has uninterruptedly continued its work amid various successes and vicissitudes till it has reached its present standing. It now numbers fifty-four members, made up from among the best instrumentalists of the city. The organization has been a potent factor in the musical life of Los Angeles. Its programs are invariably of a high class and for the most part creditably presented. Especially is this true of the past season or two.

The program recently played at Dobinson Auditorium by the young pianist Gertrude Cohen included, among other numbers, Schumann's G minor sonata, Brahms's rhapsodie in E flat, the Schubert-Tausig "Marche Militaire," and several Chopin compositions. They were played in admirable style and with an assurance and surety that was most pleasing. Miss Cohen's work speaks well for her schooling. She was a pupil of Ralph Waldo Chase, of this city, and spent last year in Berlin with Godowsky. She will resume her studies with the latter teacher during the present year.

Elizabeth Jordan, who recently returned from abroad, where she studied with Moszkowski and was for several years his assistant, appeared as soloist at the first Symphony concert and recently gave a recital at Dobinson Auditorium. I was unable to hear either performance, but critical comments on Miss Jordan's playing have been of a most flattering sort.

Ysaye will soon appear here in concert. Likewise Madame Gadski.

Paderewski will give a recital at the Temple Auditorium tomorrow evening. He will play Beethoven's "Moonlight Sonata," the Schumann fantasia, op. 17; Liszt's polonaise in E; Beethoven's D minor sonata, op. 6, and a melodie of his own.

A May festival on a scale which it is claimed will surpass anything of the sort before attempted here will be given with a chorus of probably not less than 500 voices.

Chorus rehearsals will begin next Friday, under the direction of Julius Albert Jahn.

The Gamut Club, a dinner club, including about forty of our leading musicians, soon completes its first year's existence, and at its dinner at the new palatial Café Bristol, next Tuesday evening, will elect officers for the ensuing year. The club has done much to foster the feeling of good fellowship among our professional musicians. The club was organized through the initiative of W. Francis Gates, Charles F. Edson, Frank H. Colby and other kindred spirits.

The Ellis Club, J. B. Poulin director, delighted visiting teachers at the Southern California Teachers' Convention last week by repeating its recent concert for their entertainment.

Settlement Concert.

THE directors of the Music School Settlement at the new settlement building gave a concert on the afternoon of Tuesday, January 10, at the house, 53 and 55 East Third street, for the purpose of showing the advancement made in this newer branch of settlement work. The schoolrooms were open from 3 until 6 o'clock, and from 4 o'clock on the pupils showed what sort of vocalists and instrumentalists they are.

Among the women interested in the music department of the settlement who went downtown to the concert were Mrs. John E. Cowdin, Mrs. Paul D. Cravath, Mrs. Charles H. Ditson, Mrs. Henry H. Flagler, Mrs. Charles R. Flint, Mrs. Francis Trevor Hill, Mrs. Adrian H. Joline, Mrs. Charles D. Lathrop, Mrs. Howard Mansfield, Florence Matthews, Alice McLean, Mrs. Samuel Untermyer, Christine F. Baker, Lizzie P. Bliss, Mrs. Simon Berg, Marion Bourne, Mrs. Trenor L. Park, Laura J. Post, Elsie Powell, Florence M. Rhett, Mrs. Charles H. Russell, Mrs. Arthur H. Scribner, Mrs. H. Montague Vickers, Mrs. Frederick T. Van Beuren, Florence Wardwell, Mrs. Henry L. Wardwell, Frederika V. Webb and Mrs. Charles C. Worthington.

Boston Symphony Concerts.

CARNEGIE HALL, THURSDAY EVENING, JANUARY 12.
PROGRAM.

Overture, Genoveva.....Schumann
Concerto for piano, B flat.....Brahms
Symphony, B flat.....Vincent d'Indy
Soloist, Rafael Joseffy.

SATURDAY AFTERNOON, JANUARY 14.

Overture, Carneval.....Dvorak
Requiem and Prayer, Odysseus.....Bruch
Waltzes.....Brahms-Gericke
Sea Pictures, three songs.....Elgar
Symphony, C minor.....Beethoven
Soloist, Muriel Foster.

Madame Samarooff's Debut.

MADAME SAMAROFF, the pianist, who makes her first appearance in New York, at Carnegie Hall, Wednesday evening, January 18, will be assisted by the New York Symphony Orchestra, Walter Damrosch conductor.

PROVIDENCE.

PROVIDENCE, January 6, 1905.

THE Providence Musical Association achieved its initial success on Monday evening, December 12, when Madame Melba and her company were heard at Infantry Hall. Its second offering was a song recital by David Bispham on December 27. The association is incorporated with an authorized capitalization of \$2,000, and the stock has been subscribed for by a number of prominent people in this city. Lucy H. Miller, a local soprano and vocal teacher, is the general manager of the association, and her untiring efforts in its behalf will no doubt meet with the success that is deserved for hard work. The association is not formed for profit and the members realize that they may be called upon to make up deficits at any time, their one object being to bring the best musical attractions to Providence and give the people a chance to hear them at a reasonable price.

Albert Steinert, the energetic local impresario, announces as his next musical treat, as well as a surprise, the double event of Fritz Kreisler, the celebrated violinist, and Josef Hofmann, the famous young pianist, at Infantry Hall on the evening of March 7. Mr. Steinert has done much toward bringing great artists to Providence, and he has been untiring in his efforts along this line, although they have not always met with a financial success.

The second pupils' recital of the Music School of Anne Gilbreth Cross was held on Saturday afternoon, December 17. The clever and artistic playing of the pupils reflects considerable credit upon the school and its large corps of efficient instructors.

The Arion Club are now rehearsing Bruch's "Fair Elfen," Gounod's "Gallia" and Mendelssohn's "Athalie." During Dr. Jordan's absence, which is caused by sickness, the rehearsals are conducted by Avis Bliven, who is demonstrating that she is not only a remarkable pianist but an excellent chorus conductor.

The advance sale of seats for the Ysaye concert has been sufficiently large to warrant the Joseph M. Mann Company making his appearance definite, which will be at Infantry Hall on the evening of January 18, his coming here having been contingent upon a sufficient advance sale or subscription.

The Volpe Symphony Concerts.

THE Volpe Symphony Orchestra, of New York, Arnold D. Volpe, conductor, will give three concerts at Mendelssohn Hall, Tuesday evenings, January 17, March 7, and April 4. Louis Edlin, violinist, is announced as soloist for the first concert. The program will be:

Symphony No. 2, in D major.....Beethoven
Concerto No. 4, in D minor.....Vieuxtemps
Serenade for string orchestra.....Tchaikowsky
Slavonic Dances.....Dvorak

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SCHELLING TO TOUR HERE.

BORN just thirty years ago of Swiss parentage, Ernest Schelling, the gifted pianist, received as a child the most thorough and careful training from his father, Dr. Felix Schelling, himself a musician of no mean capacity. Under the stimulus of this discriminating education the young child developed rapidly, evincing an extraordinary natural aptitude for music in all its forms. Not only could he play the piano but was by nature endowed with an absolutely accurate sense of pitch, and also early began to write small compositions. At the age of five he appeared in public as an executant and consented to have his absolute knowledge of pitch publicly tested. A wise discretion fortunately presided over his education, and Dr. Felix Schelling carefully refrained from any artificial forcing process; the boy was allowed to develop naturally, his musical education keeping step with his age and his other studies.

At the age of nine, although very much below the statutory age, he was allowed to enter the Paris Conservatory on account of his unusual precocity. Later Ernest Schelling's studies were continued under Hans Huber. At intervals during those years the young pianist made various artistic tournées through Europe, astounding all hearers by his ever growing mastery of his chosen instrument. Accounts are on record from Paris, London and the principal cities of Germany, Sweden, Denmark and Switzerland testifying to the amazement of the best critics at the prowess of the precocious lad.

But an event was about to happen which was to determine finally the direction of Schelling's studies and to guide him to those musical heights which he has since reached. Among the audience at one of his concerts there chanced one day a great master of the craft, Paderewski. He listened with deep interest until the end of the concert, and then, going to the greenroom, made himself known to the youthful virtuoso. Not only this but Paderewski invited Schelling to come to him and to profit by his hints, counsels and encouragements.

From this time on Ernest Schelling's musical development advanced by leaps and bounds. For a number of years, during long periods, he daily profited by the advice and direction of Paderewski; he completed his technical studies; he learned that use of the pedal to which all critics refer; with the enormous technical equipment which he acquired, he was able to express the inner meaning of the composition and to give vent to his own musical nature.

Schelling's reputation extends now over all European countries and South America, where he completed last summer an extraordinarily successful concert tour. The critics of Paris, London, Berlin, Vienna, Leipzig and the

great musical centres of the Old World where he has been heard speak of Schelling almost unanimously as possessing a great technic, which is used solely for the purpose of expressing the meaning of the composition as played by him.

As to his musical gifts his insight into the composer's meaning, his delicacy and refinement, his fire and passion, the appended extracts from the press given will testify amply.

Ernest Schelling is court pianist to the Grand Duke of Mecklenburg-Schwerin, and makes his home at Schloss Wiligrad, the ducal residence. He has repeatedly been summoned to play before the Emperor of Germany at the palace in Berlin, where his courtly manners, intelligence and refinement have made him persona grata.

As a composer Schelling is known among other works by a symphony, a fantasy for piano and orchestra, a variety of piano pieces and chamber music.

His repertory is enormous, including all the great concertos and, in fact, all the piano music worth playing.

In personal appearance he is very tall, dark, elegant. He is a lover of art; a refined and polished gentleman; a brilliant conversationalist in several languages; his distinguished appearance and manners have everywhere admitted him to the highest society.

Schelling will arrive in Boston and make his debut with the Boston Symphony Orchestra there on February 24, 1905. He is now engaged for various appearances with the Boston Symphony Orchestra, the Chicago Orchestra, the Philadelphia Orchestra, the Kneisel Quartet, and a number of musical clubs and societies, in addition to various concerts and recitals in the principal cities.

Brief press extracts follow of some of Schelling's recent appearances abroad:

A new star has risen in the piano firmament. Infallible certainty, a phenomenal technic and magnificent singing tone assure to the young artist, Ernest Schelling, who has just given his second piano recital, a distinguished place among the pianists.—Leipzig Musik.

Mr. Schelling is entire master of the mechanism, and possesses splendid qualities of style and interpretation. His is a name worth remembering.—Paris Temps.

Schelling is certainly a great pianist, possessing a masterly technic, a firm and almost massive rhythm, which is at the same time astonishingly individual and capricious, an exceptionally sonorous and powerful tone, which is always beautiful, and a lyrical temperament in which grandeur is allied with the most exquisite delicacy.—Paris Journal.

An enthusiastic success awaited this marvellous artist, who is a pianist of the highest rank, who must be classed among the first virtuosi of our time.—Paris Figaro.

Schelling is one of the most wonderful pianists of the present time; from his early childhood on he has been lucky enough to have his uncommon gifts encouraged by Paderewski, who, recognizing in him an admirable musical disposition, advised him, trained

him, made of him his pupil, his only pupil. At an age where others are still studying Schelling is already famous.—Paris Gil Blas.

This name, almost unknown in France but a short time ago, is today celebrated in the musical world. Schelling is a pupil of Paderewski, but what a pupil! One who has himself become master. He has just given, for the first time, a series of concerts in Paris, and the first two have been triumphal occasions.

This marvellous musician did not seem at first likely to embark on the career of a virtuoso; but Paderewski profited by his taste and his musical capacity to make of him an extraordinary executant. His playing and his style recall fortunately those of the master. Physically Schelling is a tall, dark young man, with an exceedingly sympathetic face.

Schelling is one of the few pianists who can give full value to the heroic in music, Paderewski, Busoni, Fugno, d'Albert, and one or two others, that is the race he belongs to. But how soft and delicate can his playing also be! What sounds of fascinating sweetness he drew from the instrument in his interpretation of Chopin! There are no technical impossibilities for Schelling; he is lord and master of technic and dynamics, and, above all, he plays with feeling and temperament. He is without any doubt one of the very greatest of pianists.—Paris Soir.

Schelling's playing is very remarkable! It is classic in its simplicity, its clearness, its contempt for cheap effect, its perfect taste. His manner of using the pedals is an art in itself, only revealed to a few. Mr. Schelling plays with his piano. His technical virtuosity has transformed itself into an ease, a suppleness of touch, a grace and a variety of sonority that seems to do without practice. Some have claimed that Schelling lacked passion. All those who heard him play yesterday the "Appassionata" sonata and the Chopin pieces will be surprised at this reproach; for they understood, in presence of the shimmering beauty called forth by the artist, that he is one of those "who listen with the inmost recesses of their souls."—Geneva Journal.

Boston Gossip.

(From the Boston Iconoclast.)

I FIND the Symphony concerts practically the same old story. Perfect finish and minute attention to detail that after several years or so becomes characterless. I am in the same mind as the uneasy small boy that wanted "something to happen." As it is, the audiences are mostly in a comatose condition, excepting those who are looking at the latest styles.

When the orchestra has a chance to wake up it can do things, and with no uncertain sound. Last spring, when Richard Strauss waved his little stick over them, there was something doing. Will I ever forget the "Tristan and Isolde" prelude as it was played on that occasion? Well, hardly. * * *

This week the Symphony Orchestra has been touring for the second time. And now watch out for more rumors about Felix Weingartner, as the coming director here. Felix must have some sort of a show, as he has resigned one or two lucrative positions in Germany, and during his stay in America he will spend several days in Boston on private business, so it is said. There must be something doing, and many are looking wise but saying nothing.

MARIETTA BAGBY

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" " " " Boston, Nov. 25 and 26.
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With **Cincinnati Orchestra,** - March 24 and 25.

European Notes.

At the third subscription concert of the Frankfurt Opera Orchestra, under the direction of Dr. Rottenberg, the main number was Brahms' F major symphony. The rest of the program included Dvorák's violin concerto (played by Concertmaster Rebner), Wagner's "Faust" overture and "Die Heinzelmännchen," by Pfitzner.

December 29 Augusta Kroisz, pianist, and Heinrich Kiefer, cellist, gave a sonata evening in Munich.

Alfred Reisenauer played the first of a series of three piano recitals to be given in Leipzig.

The program at the seventh Gewandhaus concert in Leipzig was as follows: Overture, "Benvenuto Cellini," by Berlioz; aria from "Samson and Delilah," by Saint-Saëns (sung by Otilie Metzger); variations and double fugue, by George Schumann; symphony in G major, op. 88, by Dvorák, and the following songs with piano accompaniment, sung by Miss Metzger: "Die Kränze," by Brahms; "Die Schwestern," by Jensen; "Das Rosenband," by Schubert; "Sehnsucht," by Pfitzner, and "Heimweh," by Wolf.

Max Paur, the Stuttgart pianist, recently played in Leipzig and was highly praised for his playing of several Schumann pieces.

The Meiningen Orchestra gave a concert in Eisenach not long ago, at which Hugo Kaun's symphonic prologue to Hebbel's "Maria Magdalena" was heard.

Among the concerts arranged for this season in Geneva are twenty-six symphony concerts, ten popular concerts by Organist Wend, and ten subscription concerts (orchestral), directed by Willy Rehberg.

The well known operetta and ballet composer Paul Gressonais died in Paris at the age of fifty-four.

At the conservatory in Pesara T. Brambilla-Ponchielli was appointed chief vocal instructor.

Wagner's "Siegfried" was performed in Barcelona for the first time some weeks ago.

At the latest Bremen symphony concert Mahler's second symphony was the novelty.

Auber's "Maurer und Schlosser" was produced for the first time in Cologne.

Lisbon announces the death of the well known opera singer, Rosa Damasceno.

At one of the recent Nouveaux Concerts in Antwerp Richard Strauss, besides directing works by Mozart and

Beethoven, led his own compositions, "Tod und Verklärung" and "Don Juan." His success was, as usual, sensational.

At the first royal symphony concert in Dessau Handel's "Wasser und Feuer Musik," Rubinstein's "Ocean" symphony and Liszt's "Mazeppa" were heard.

Hugo Kaun's new trio in C minor, op. 40, was given a hearing in Stettin not long ago. The work was played at the concert of the Dutch Trio.

The attraction at the third symphony concert of the Music Academy of Munich was the performance of Richard Strauss' "Sinfonia Domestica," which was given a fine reading by Felix Mottl.

Ignatz Friedman played two piano recitals in Vienna a fortnight or so ago with some success.

The program at the last concert of the Vienna Concert Society was as follows: Overture to "Euryanthe," by Weber; "Don Quixote," by Richard Strauss (first performance in Vienna), and the fourth symphony by Beethoven.

The St. Petersburg Quartet gave two concerts in Leipzig, at which their exceptional artistic qualities were much appreciated by the public and the critics.

At the fifth subscription concert of the Chemnitz Symphony Orchestra (directed by Stavenhagen) a new work was performed—"Proteus," a symphonic fantasy, by Rudolf Louis. Wanda von Trzaska, a pupil of Stavenhagen, was the soloist, and played her teacher's piano concerto in B minor. The program ended with Richard Strauss' "Till Eulenspiegel."

Franz Ondricek played in Amsterdam recently with great success. The most important numbers on his program were Richard Strauss' melodious sonata, op. 10, for piano and violin, and Bruch's G minor concerto.

The program at the eighth Gewandhaus concert in Leipzig was as follows: "Coriolanus" overture, by Beethoven; B minor concerto for violin, by Saint-Saëns; serenade for wind instruments, by Walter Lampe; overture to "Figaro's Hochzeit," by Mozart, and the A major symphony by Beethoven. The soloist was Concertmaster Hugo Hamann.

At the first five symphony concerts in Hamburg the following symphonies were heard, under the able direction of Max Fiedler: Beethoven's "Eroica," Brahms' D major and F major and Tchaikowsky's B minor. Some of the other orchestral works were Dvorák's "Wald-

taube," Wagner's overture to "Meistersinger," Krug's "Faustscene," Tchaikowsky's "1812," Carl Goldmark's suite, "In Italy"; Beethoven's "Egmont" overture and overture to "The Flying Dutchman," by Wagner.

In Bucharest the well known baritone Popovici was appointed director of the Royal Conservatory.

From Hanover comes the announcement of the death of Marie Gey, the opera singer, who was seventy-nine years old.

The composer and conductor Louis Rimbaud died in Paris recently.

In Karlsruhe the Royal Orchestra played Dvorák's D major symphony as a "novelty." The soloist was Leopold Godowsky, who played Tchaikowsky's B flat minor concerto.

During the present month Siegmund von Hausegger will give a concert in Leipzig, at which only songs of his own will be performed.

A new Wagner society is being organized in Prague.

At St. Petersburg the four act opera "Boris Godunoff," by Moussorgsky, was produced.

"Resurrection," a new one act opera by Frank Alfano, had its première recently in Turin.

Same Here.

(From the London Musical News.)

A CONFERENCE respecting unnecessary street noises was held the other evening, Sir Philip Burne-Jones in the chair. It was resolved that "in view of the increasing noises in the streets of London occasioned by organ grinders, coal hawkers, milk vendors, newsboys, &c., by traction engines by night, &c., noises for the most part unnecessary, and which are disturbing to those engaged in professional or commercial pursuits, and injurious to invalids, in the opinion of this conference it is desirable that fuller powers should be granted to the police for dealing with the nuisance." This is good news for the jaded composer and the worn-out performer, and we trust that it will bring about a happy release from the above mentioned abominations. The music as served out by itinerant organ grinders must be pretty bad to be compared to the noise of a traction engine.

Beardsley Studio Musicals.

MRS. WILLIAM E. BEARDSLEY gave a charming musicale at her attractive studio in Carnegie Hall Friday afternoon of last week. Elizabeth Leonard sang "Jamie," by Fraim, and "Fairy Love Song," by Willeby. Clifford Wiley sang "When Stars Are in the Quiet Skies," by Lucas, and "Because," by D'Hardelot. The contralto and baritone gave a duet from "La Favorita." Constance Beardsley played some beautiful Bach and Chopin numbers and a group of Russian pieces. Gustave Freeman, cellist, performed two bagatelles by Davidoff and a cavatina by Oscar Schmitt.

Mrs. Beardsley played the accompaniments in her usual artistic style. For the remainder of the season Mrs. Beardsley will reserve Friday afternoons, from 4 to 6 o'clock, for her musical and other friends.

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AUS DER OHE RECITAL.

Mendelssohn Hall, Monday Afternoon, January 9, 1905.

Fantasia, C minor.....Bach
 Impromptu, F minor, op. 142.....Schubert
 Variations, C minor.....Beethoven
 Sonate for Piano and Violin, F sharp major, op. 16. A. Aus der Ohe (First time.)

Eine Sage (a Legend).....A. Aus der Ohe
 Spinnlied.....A. Aus der Ohe
 Etude de Concert, D flat.....Liszt
 Gnomenszenen (Dance of the Gnomes).....Liszt
 Waldesrauschen (Forest Murmurs).....Liszt
 Consolation.....Liszt
 Tarantelle di bravura.....Liszt

Miss Aus der Ohe in all her many New York appearances has never been in better musical or technical form than last Monday afternoon, and her playing was an unalloyed delight to the discriminative listener who is able to appreciate those finer touches of art that constitute the difference between a mere player of the piano and a veritable interpreter. Miss Aus der Ohe's activity as a composer is perhaps responsible for her broader musical outlook, but certain it is that her pianism has taken on a maturer complexion, and now thoroughly convinces where formerly it only pleased. All the old charm of delivery is still there—the bold attack, the clean cut technique, and the almost masculine power—but the mellowed musical poise that now has crept in constitutes the one quality that seemed lacking to complete an almost perfect ensemble. At present Adele Aus der Ohe is in her prime, and from all appearances will long remain so.

The classical numbers on her program were played with delightful continence of emotional expression, and yet with enough variety of touch, accentuation and phrasing to keep them from being only scholarly. As a Liszt player Miss Aus der Ohe long ago won her artistic spurs, and last Monday she in no way belied her reputation. She played her great master's music with exquisite clarity of technique, tremendous sweep of temperament and superb management of dynamic and tonal effects. The final number was a whirlwind of brilliancy, and earned its due reward in the shape of the most tempestuous applause of the afternoon.

But it is as a composer that Miss Aus der Ohe reaped her greatest triumphs at the recital, and her sonata for piano and violin stamped her one of the most significant women who have ever written music. The work reveals a desire to break away from the slavish traditions of form, and yet in the fugued finale and in the general contour of at least two of the movements reference is paid to certain usages which seem indissolubly associated with the classical sonata mode. This very duality of construction in the Aus der Ohe work constitutes its chiefest charm, for it insures variety, utmost freedom in the treatment of harmonies and tonalities, and lends an improvisational flavor that serves as a welcome relief from the cut and dried style of much of the modern chamber music. There is in all the movements a keen sense for contrast, and a decided wealth of melodic invention and contrapuntal resource. The adagio is a lovely song, a complete musical work within itself. The themes in the first movement are characteristic and clever, and the short subject in the finale is worked into a lively fughetto with a vehement climax. The sonata leaves behind it a decided impression of freshness, of novelty and of power. Miss Aus der Ohe need not feel offended if one says that her sonata in no way sounds like the work of a woman. David Mannes played the violin part, but was hardly a match for his accomplished partner in finish of technique and nice adjustment of musical detail.

Miss Aus der Ohe's two piano pieces proved to be most effective as played by the composer (particularly the "Spinnlied"), and was vociferously indorsed by the audience. It was altogether a concert not soon to be forgotten by the jaded music lovers of this sorely tried town.

NEW PUBLICATIONS.

Scientific Tone Production.—Mary Ingles James. Published by C. W. Thompson & Co., Boston.

The author states on her title page that this book is "a manual for teachers and students of singing and speaking." Anything that helps to improve the speaking voice of the American people ought to find a ready sale. Most Americans admit that there voices are unmusical, either too high pitched, too nasal or too throaty. These defects are due to a lack of cultivation. Some singers are almost as ignorant or as indifferent as persons who have never had a single vocal lesson. Mrs. James discusses the subject most intelligently. She explains what must be done and what avoided if students hope to acquire a perfectly placed speaking and singing voice. Every singer ought to have the book and there are few teachers who are not in need of the author's advice. The illustrations are excellent, and the literary quality superior to most educational works.

A Graded List of Studies and Songs.—Compiled by Frank E. Morse. Published by Charles W. Homeyer & Co., Boston.

Every singer, every teacher, every music publisher and seller and every critic ought to own this valuable little volume. As a reference book it is more complete than anything we can recall. The arrangement is most admirable. Several centuries of songs, from Bach to Richard Strauss, are given in alphabetical order, together with opera solos, oratorio selections, songs for all voices and vocal studies of all schools. The book is of the convenient size that can be carried in the coat pocket of a man or in the small handbag of a woman. Everybody who needs a musical library will require "A Graded List of Studies and Songs."

Kreisl's Recital.

FRITZ KREISLER'S recital at Mendelssohn Hall will be given Wednesday afternoon, January 18, instead of a later date heretofore announced. At this appearance the great violinist will present the following program:

Suite, E minor, for Violin and Piano.....Bach
 Prelude and Allegro (1727-1803).....Paganini
 Chanson Louis XIII and Pavane (1635-1665).....Couperin
 Menuetto (1686-1767).....Porpora
 Humoresque.....Dvorak
 Twenty-fourth Caprice.....Paganini
 Fugue, A minor, for violin alone.....Bach
 Concerto No. 2, F sharp minor.....Vieuxtemps

Another Cunningham Success.

At the last of the concerts at the Majestic Theatre on Sunday Claude Cunningham was the principal attraction, and he achieved a resounding success in his several numbers, delivered with his customary finish and vocal splendor. This was his second engagement at those concerts.

At the Donizetti Theatre in Bergamo a new oratorio was produced. The work is by Mattioli, the director of the Bergamo Conservatory, and is entitled "L'Immacolata."

Musical Briefs.

Leopold Winkler gave a reception in honor of Josef Hofmann Monday evening, January 9. Many prominent local musicians were bidden to the hospitable Winkler home at No. 61 East 120th street.

Elfriede Stoffregen, the pianist; Henry Schradieck, the violinist, and Ernest Stoffregen, the cellist, will play at the concert given by the Women's Philharmonic Society at Carnegie Hall, January 26.

Clara A. Korn's arrangement of Tchaikowsky's "1812" overture for two pianos has been accepted by the publishing firm of Peter Jurgenson, Moscow, Russia. The new score will come from the press the end of January.

Myron W. Whitney, Jr., the basso, will give a recital at Mendelssohn Hall, Thursday afternoon, January 19.

Grace Toennies, a lyric soprano, is to give a recital at Mendelssohn Hall, Saturday afternoon, January 28. She has arranged a program of special interest in presenting some Swedish songs by Sjögren, which will be heard for the first time in this country.

HAMLIN'S BERLIN SUCCESS.

[SPECIAL CABLE TO THE MUSICAL COURIER.]

BERLIN, January 7, 1905.

To The Musical Courier, St. James Building, New York:

GEORGE HAMLIN'S Strauss recital was an immense success. The house was crowded by an enthusiastic audience, who rewarded Hamlin with ten recalls and encores. The newspaper notices are excellent. ABELL.

SOUSA'S LONDON SUCCESS.

[SPECIAL CABLE TO THE MUSICAL COURIER.]

LONDON OFFICE THE MUSICAL COURIER,

JANUARY 10, 1905.

To the Musical Courier, New York:

THE Sousa opening last night at Queen's Hall took place amidst tremendous enthusiasm. The consensus of press opinion proclaims the undiminished popularity of the conductor and the superiority of his band. The new Sousa compositions, "At the King's Court" and "The Diplomat," were both big hits. Estelle Lieblich and Maud Powell! big successes; fine notices.

The American Ambassador, Mr. Choate, and the Consul General, Mr. Evans, were in the audience. C.

The New Marum String Quartet.

THE new Marum String Quartet is composed of Ludwig Marum, first violin; Isidor Schnitzler, second violin; Maurice Kaufman, viola, and Leo Schulz, cello. The individual players are all well known and experienced solo and ensemble players.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

THE MUSICAL COURIER is informed on unquestionable authority that Frederick A. Stock, formerly assistant conductor to Theodore Thomas, has been placed in entire charge of the Chicago Orchestra, and will not only lead all its concerts this winter but in all likelihood is also to be elected permanent musical director of the organization at the end of the present season. The trustees have implied tacitly that offers of, or from, conductors now abroad are not desirable. Mr. Stock has been actively occupied as a leader for some years, assisting Theodore Thomas at many of the regular Symphony concerts in the Auditorium, and conducting all the festival tours of the orchestra. He is an excellent musician, and a leader of force and independent purpose. The members of the orchestra are delighted at the prospect of playing under a man whom they know well, and whose beat they have followed so frequently during the past few years. Theodore Thomas had formulated practically all the programs for this season, and Mr. Stock will carry them out exactly as planned by his illustrious predecessor.

THEODORE THOMAS' funeral took place in Chicago last Friday morning, and the details are told in THE MUSICAL COURIER's Chicago letter of today. To the biographical data contained in our obituary notice last week there should be added the information that Mr. Thomas was married to Minna L. Rhodes in 1864, and to Rose Fay in 1890. Mr. Thomas' first wife died a few years after their marriage. Theodore Thomas left two sons, Hector W. and Herman Thomas; and two daughters, Mrs. D. N. B. Sturgis and Mrs. G. H. Carter, all of New York.

Theodore Thomas' work was so intimately connected with the history of music in this country for the past many years that no musical American need be told who and what the late leader was, and how much he did to put our music and our musical affairs on a flourishing and legitimate basis. The life and record of Theodore Thomas is his most eloquent eulogy. A word should be said, too, at this time for William Steinway, the faithful friend and financial backer of Theodore Thomas. Without the Steinway money and influence as a guarantee Thomas must inevitably have failed here in many of his earlier ventures; in fact, he could not even have begun some of them. In his highest ambition, that of founding a permanent orchestra, Theodore Thomas was balked here, but he realized it in Chicago. His wisdom in leaving this city has been demonstrated over and over again, for to this day the metropolis of the United States has no permanent orchestra. Thomas was quick to see that in an opera ridden city like this no permanent orchestra could exist, and that, therefore, there was no need of any but itinerant conductors. In Chicago they intend to honor the memory of their great leader by rechristening the new Orchestra Hall, and calling it Thomas Memorial Hall. In New York last Sunday Heinrich Conried paid a fitting tribute to the dead conductor by dedicating the opera concert to his memory. Nahan Franko, at one time concertmaster in the Thomas Orchestra, conducted these orchestral numbers: Liszt's symphonic poem, "Les Preludes"; the "Adagio Lamentoso," from Tchaikowsky's "Pathetic" symphony; Chopin's "Funeral March," as orchestrated by Theodore Thomas; Handel's "Largo," with violin obligato, and the "Funeral March," from Wagner's "Götterdämmerung." Madame Sembrich sang the Mozart aria, "Il Re Pastore," and the aria "Di Chiesa," by Stradella; Madame Homer contributed the aria "Pardon Me," from Bach's "Passion" music, and the well known "He Shall Feed His Flock," from "The Messiah"; Journet gave "Pro Peccatis," from Rossini's "Stabat Mater," and Faure's "Les Rameaux"; and Dippel sang an aria from Gluck's "Iphigenia." In answer to several inquiries received at this office since the death of Theodore Thomas, it may be said here that his financial arrangement with the Chicago Orchestra included a paid up life insurance policy of \$50,000, capital stock of the Orchestra Association to the value of \$50,000, and a monthly salary of \$1,000. Theodore Thomas' will states that his valuable musical library is to be presented to the city of Chicago.

THE last direct descendant of Wolfgang Amadeus Mozart, Josefina von Berchthold, died in the poorhouse at Salzburg a few days ago. The great composer himself died in Vienna December 5, 1791.



Doings of the New Year.

The Philharmonic Concert and Other Things That Have Happened Since January 1, and Are Being Talked About.



THE fourth afternoon and evening concerts of the Philharmonic Society took place on Friday afternoon, January 6, and Saturday evening, January 7, at Carnegie Hall, and were conducted by Wassili Safonoff, the Moscow conductor, who made such an extraordinary impression here last winter as one of the eight "guest" leaders of the Philharmonic Society. On that occasion, and also this year, Safonoff's program was dominated markedly by Russian composers. Last week's scheme was made up of the funeral march from Beethoven's "Eroica" symphony (substituted for the "Meistersinger" excerpt as a tribute to the memory of Theodore Thomas), Glazounow's sixth symphony in C minor, Tschaiakowsky's violin concerto, played by Fritz Kreisler, and Tschaiakowsky's fantasy-overture "Romeo and Juliet."

Safonoff proved himself again to be everything that he was called last year in THE MUSICAL COURIER, and the names were nothing if not complimentary. As was foretold in these columns last week, the Russian conductor elected to use his hands in place of the customary baton, and the effect was a noticeable improvement over the old method. The orchestra seemed to be in more direct and personal contact with the leader, and their performances rang with such a measure of precision and spontaneity that it was hard to believe them the same players who recently gave such a dismal exhibition under the guidance of that non-conductor of magnetism, Edouard Colonne, from Paris. And he used an exceptionally long baton! This but serves to show how very natural and logical is the evolution which has produced the so called "prima donna" conductor. Those who rail against him do not appreciate the difference that exists between our day and the time when the concertmaster was the real leader of the orchestra and the conductor was only his assistant, and a veritable figurehead. In the twentieth century conditions have changed and specialism prevails in music as it does in everything else. Conductors are today musicians of talent and men of intellect, who train every emotional, musical and mental faculty on the interpretation of orchestral scores. Some modern leaders play violin, of course, but they do not play violin or anything else while they are conducting. That is why the leader has become a leader indeed, and why he is able to reflect his own personality in the playing of his orchestra. "Like leader, like orchestra" is a paraphrase that had an apt illustration when Safonoff led the Philharmonic last week; and it was demonstrated, too, last winter when our oldest orchestra was scholarly under Kogel, gentle under Colonne, spirited under Wood, correct under Weingartner and inspired under Richard Strauss. The Philharmonic Society is following a wise course in its frequent change of conductors, for such a change insures variety. And the box office says plainly this season that it likes variety.

In spite of the fact that a printed slip in the program notified the audience of Theodore Thomas' death, some of them seemed to have forgotten the circumstance after the funeral march from the "Eroica" was played in his memory, for they applauded heartily and had to be hissed down before they understood. Safonoff and

his men played the excerpt with deep feeling and quite in the spirit that prompted its performance. The impressiveness of the occasion evidently moved the orchestra, even if not all of the listeners.

Glazounow's symphony is a charming work, full of melody, sunshine, color and brilliancy. It is not necessary for a Russian to be always pessimistic in his music, any more than it is compulsory for a French composer to be always cheerful. The Russian bear does not always growl; sometimes he simply lies in the sunshine and is glad that he is alive. Glazounow is to be commended for breaking away occasionally from the code of poignant expression. In his C minor symphony he is frankly pleasing, and the work should be accepted by the listener for what it contains and not lamented for what it lacks. If anyone finds too little Tschaiakowsky in Glazounow's music, why not listen only to Tschaiakowsky's own works exclusively? The young Russians are in a

peculiar position. If they are like Tschaiakowsky they are called imitators, and if they are unlike him they are told to take the great Peter Ilyitch for a model. It is a case of the devil and the deep sea, and the young Russians do the only sensible thing they can do under the circumstances—they write as they please and tell the critics go hang.

The Glazounow symphony was played with exquisite polish and splendid spirit in the first movement, with the utmost tonal variety in the second part (a set of wonderfully clever variations), with daintiness and humor in the scherzo, and with vim and conviction in the finale, a well constructed fantasy on Russian folk themes. Tschaiakowsky's "Romeo and Juliet" is a symphonic poem in everything that the name implies, and in his reading of the highly colored music Safonoff proved himself an interpreter of warm poetical and dramatic imagination. He drew a vivid orchestral picture, and the audience saw and felt it with him. That was great interpretative art, and it was deservedly cheered to the echo.

Fritz Kreisler, the soloist of the concert, had a task very much to his liking in the Tschaiakowsky concerto, and he performed it in superlative fashion. His tenuous

tone, his overpowering temperament, his endless resource in variety of bowing and phrasing, his limitless technic and his personal magnetism—all helped him to achieve again that resounding triumph which seems to have become synonymous with Kreisler's every public appearance. He ennobled the rather trivial canzonetta of the concerto by his beautiful and multicolored tone, and the etude-like finale became something to conjure with in the tempo at which Kreisler played it. He was recalled again and again and applauded to the echo.

It is good to know that Safonoff will conduct the next two concerts of the Philharmonic Society.

Attacking Managers.

The Neues Wiener Journal (New Vienna Journal) of December 12, under the heading "Prosperous Music Business," publishes a severe article of charges against American music man-



WASSILI SAFONOFF.

agers, quoting the New York Echo as its authority. We must confess that in all the twenty-five years of publishing in this city we have yet to see a copy of the New York Echo; nor have we ever heard of such a paper. However, it is the seriousness of the charges made by the Vienna paper that might be of some importance to our managers, some of whom have, no doubt, laid themselves open to severe criticism on the part of artists who claim to have been victimized.

Substantially the Vienna paper states, after attempting to prove that the suicide of Arma Senkrah (the violinist, Miss Harkness, an American) was due to her disappointments, that the misery (elend) existing here among musicians is due chiefly to the swindling from which artists suffer through the American managerial system, and through the dire results flowing from it. Among other things the Vienna paper claims that as soon as the success in London or Vienna of a pianist, say X, becomes known here, an agent residing in America proposes to the artist a free tour here of forty concerts, say at \$50 each guaranteed, with a proviso that in case of success these concerts can be extended indefinitely at the will of the American agent on the same terms. With this contract the American agent is supposed to rush to a piano manufacturer here—one of our concert grand makers—and the latter then agrees to furnish a piano free of charge during the tour and to pay in addition \$25 for a concert—to the manager.

A few questions are pertinent. A piano virtuoso who will agree to come to this land of musical misery for forty concerts or recitals at \$50 each will play at home for how much—say in Vienna? He will accept 50 gulden there, which means \$20. And that proves how little the New Vienna Journal knows of its own musical affairs. There is no piano virtuoso who could make such an impression in Vienna or London as to become known here through it who would not be apt to demand on inquiry at least \$500 a concert. The very moment an inquiry would reach him from an American agent the virtuoso would call on his Vienna, Berlin, London or Paris manager, would show him the remarkable cablegram or letter, and thereupon the European agent, with a view to his own profits, would instruct the virtuoso, who would then put such a figure to the American manager as to make the price prohibitory, and for that reason alone engagements are never made as described by the Vienna paper, which is a tyro in this matter and knows nothing whatever about it.

American agents do not engage \$50 artists in Europe; no American piano manufacturer would furnish his pianos to such artists. Appended to this article is a separate paragraph on pianists who are even now engaged to play in America next season—1905-6—and from it the Vienna paper will see that it has been taken in by the information it acquired from here. When it states that Scharwenka, Burmeister, Godowsky and Friedheim failed here and are now "overwhelmed with honors by the Old World" it turns facts topsy turvy; they were also "overwhelmed with honors" here, but they would not play here for what they get in Europe. Scharwenka's power in Berlin has been greatly enhanced through his long residence in America. Burmeister left America with a competency and took up a residence in Germany because his wife—an American from the South—disliked America and preferred Germany. Godowsky had a much larger income in Chicago than he has in Berlin, but he was ambitious to become known as an original composer and was obliged to go to the land of the publishers, and Mr. Godowsky is by no means through with America. Friedheim composed an opera on a Greek subject, and unless that opera can first be produced with success in Europe it cannot be given here. He is endeavoring to have it accepted somewhere in Europe, and is awaiting the result. He will also re-

visit America. America cannot become the permanent residence of all the piano virtuosi. Every great one in Europe today only became great in Europe after an American success. At present we have here d'Albert, Paderewski, De Pachmann, Da Motta, Josef Hofmann, Aus der Ohe, and our own Bloomfield Zeisler—who has also had her European triumphs—and, as is seen on our front page, Ernest Schelling. They cannot all be here at the same time.

Most of the pianists are engaged by the American piano manufacturer because of defects in our managerial system, and had our American managers made the money in the past out of European artists as is claimed by the Vienna paper, our American managers would be rich enough to engage the European pianists on their own account, and then offer them to the piano manufacturers. But our American musical managers have no financial strength, first, because the system under which they operate is defective, and, secondly, because the European artists demand such high prices—not \$50 a concert—that they consume all and more of the receipts; and this has been in progress so many years that nearly every American manager in music for forty or fifty years past either died a bankrupt or poor, and the same fate is awaiting the living managers—unless their system is quickly revolutionized.

This defective system will not be quickly revolutionized by our contemporary musical managers, because they will not become co-operative, and because not one of them can illustrate his personal independence sufficiently to bring about a combination or force the others to retire. The appearance of Daniel Frohman as the manager, some seasons ago, of Kubelik, and now of Vecsey—and his interests in the New York Symphony Orchestra, point to a possible introduction of a new influence that might force a regeneration of the musical situation.

Pianists for 1905-6.

Nearly all the piano virtuosi who are to play in America next season—1905-6—have already been engaged. Among those to visit us are Harold Bauer, Reisenauer and Pugno. It is probable that Carreño will also give recitals here, and Rosenthal—who is awaited with deep interest—is negotiating. These engagements are nowadays made directly with the piano manufacturers themselves, who furnish, through their standing, the necessary guarantee demanded by the European artist. Among the other possibilities for next season is also Dr. Otto Neitzel, the eminent pianist and the critic of the Cologne Gazette (Kölnische Zeitung). Dr. Neitzel is the one man in the musical world who enjoys the unique distinction of being equally great as a writer and as a performer. When he criticises a pianist he knows whereof he speaks, and he is able to sit down at the instrument and illustrate his meaning. Dr. Neitzel is one of the most interesting personalities in the musical world. He is a man of remarkable versatility. As a pianist he appeared last season in over sixty concerts in Europe, including his recent recitals with Sarasate in England, at which he attracted unusual attention. He is a composer of note, having written no less than five operas and a piano concerto (which Busoni declared to be the most difficult one he ever saw), besides many smaller works. He is a remarkable linguist, speaking five languages perfectly—Russian, German, French, Italian and English.

That well known German publication Die Redende Kunst, speaking of Dr. Neitzel as a pianist, said recently: "Neitzel is a universal pianist. He has been called by many a critical authority Bülow's successor, but he is no specialist. His interpretations of Beethoven, Bach, Mozart, Schumann, Mendelssohn, Schubert and particularly Liszt are all equally great." The article closes with a warm panegyric on Dr. Neitzel's ability to give the requisite character to every composition he plays, and to preserve its

historical, musical and emotional aspect. Dr. Neitzel is an exceptional personality, and would be an interesting figure to study on our concert boards.

Tributes to Thomas.

Following are some of the eulogies bestowed by some prominent musical persons in America on the late Theodore Thomas:

Emil Paur, director of the Pittsburgh Orchestra: "America has lost one of the greatest musical leaders this or any other country ever had."

Wilhelm Gericke, conductor of the Boston Symphony Orchestra: "It is impossible to exaggerate the great loss the death of Mr. Thomas means to the musical world. His position was unchallenged; the greatest orchestra conductor in the world. He had no equal. There is none to take his place."

William Mason, distinguished pianist, who was associated with Mr. Thomas in the Mason-Thomas concerts nearly half a century ago: "It was in 1855 I met Theodore Thomas, and the affectionate friendship we then formed has continued through the half century that has elapsed. He was a very great conductor, the greatest we have ever had in America; great not only in the Beethoven symphonies and other classics, but also in Liszt, Wagner and the extreme moderns."

Heinrich Conried, director of the Metropolitan Opera House Company: "It is the death of a man who never swerved from his lofty artistic purpose no matter what the difficulties met with or personal sacrifice demanded. No discouragement could make him falter or trials cause him to lower the art standard he had set for himself and his musicians. He did more for musical art in America than any man ever did or ever will accomplish. We ne'er shall look upon his like again."

Frank D. van der Stucken, director of the Cincinnati Symphony Orchestra: "To Mr. Thomas is unquestionably due the greatest credit for his consistent and heroic work in advancing the cause of good music in this country."

Daniel Frohman, manager and president of the New York Symphony Orchestra: "Music in America has sustained a great loss in the death of Theodore Thomas. He did more to further the appreciation of high class music in our country than many other conductors in the United States. He prepared the way for all the fine music which our public has appreciated in the past fifteen years by the pioneer effort which he made when he was in New York thirty years ago."

"He began summer night concerts near Central Park, and in order to draw the crowd he presented popular music. The Strauss waltzes were the special factor of this program. When he became successful and got the ear of the public he gradually began the introduction of more serious music."

"This led the way to Wagner. The first intimation that New Yorkers had of the beauty of the music of the Bayreuth master was through the selections which Mr. Thomas gave them almost every night. Not only Wagner, Beethoven, Schumann and Schubert had their opportunities, but he led the way to the German operas which now are a great factor in American music."

"It was unfortunate that there was not sufficient enterprise in New York city to keep Mr. Thomas in our own metropolis, but it was most creditable to the taste of the Chicago millionaires who made it practicable for him to live in their city and make Chicago what it is now—the second musical city of the United States. I realize how serious his death must be to the Western country."

Mr. Mason on Pianists.

Under various forms, in papers and in pamphlets, an article on the modern artistic piano and its construction, written by Henry Lowell Mason, has been disseminated. It is interesting and learned, this article from the pen of the grandson of Lowell Mason, the nephew of Dr. William Mason, and himself interested in the production of an artistic piano—the Mason & Hamlin—the tonal beauties of which have aroused so much attention within recent years in the musical world. The story of artistic piano construction is concisely told and illustrated, and no one can afford to let it pass unread.

IN the New York Evening Post Henry T. Finck quotes entertainingly from the late William Beatty-Kingston, who gives the following sketch of Brahms as a man:

Loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions different from his own, curiously blunt of speech, and burschikos—a German adjective comprehensively descriptive of the roughness characterizing university manners throughout the fatherland—but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly salted "after dinner" stories, of which he was an ever ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well read, clear headed, and humorous. But he could not stand competition; a shared social throne had no charms for him, and other people's brilliancy "put him out." When by any extraordinary accident he found himself relegated to the position of "the other lion" who thought the first a bore, his irritation too often betrayed him into actual rudeness toward people for whom he had the highest regard.

The foregoing view coincides with that which Tchaikowsky formed after meeting Brahms in Leipsic. Tchaikowsky was notoriously shy of after dinner stories and usually fled when they began. Oh, naughty Brahms, composer of the "Ernstes Gesänge" and the "Requiem"!

A PROPOS of the 1,000th performance of "Carmen" in Paris (discussed in the Paris letter of our current issue) the Gil Blas tells something not too familiar today about the very first production of "Carmen," March 3, 1875. Everything seemed to be favorable at the outset. The house in which it was given (the Opéra Comique) was at that time much in vogue, Bizet had won some fame, and his librettists, Meilhac and Halévy, were very popular. For the title role, moreover, the manager had been so lucky as to secure Madame Galli-Marié, who is described as having been a warmblooded and most fascinating Carmen. Yet the performance was received by the audience with icy indifference. Poor Bizet, who knew he had given the best that was in him, was heartbroken. He waited until the last person had left the theatre, then he went into the street, arm in arm with his friend Guiraud, and sobbed bitterly. The next day the press was practically unanimous in damning his opera; some of the critics found it too "Wagnerian," others censured it as not having departed far enough from the comic opera traditions, and not a few abused it as being immoral! The manager himself held this view. When a prominent politician wrote to him for some seats for the final rehearsal he replied: "I send you herewith a box, but you had better not bring your family until you have seen whether it is not too immoral for them to witness."

THE most important passenger on the Lucania, which put into this port last Saturday, was little Franz von Vecsey, the prodigy violinist, imported by Daniel Frohman for a long tour in this country. Vecsey was booked to make his début last evening (Tuesday, January 10), at the hour when THE MUSICAL COURIER was put on the press. The account of the concert must therefore be held over until next week. Daniel Frohman met his protégé at the steamer, and found him in splendid health and spirits. The youthful artist, proud possessor of a camera, was infinitely more concerned to know whether he had obtained good pictures of the harbor and of the Statue of Liberty than to hear what arrangements had been made for his appearances in this country. Vecsey has appeared at the courts of Germany and Russia, and quite recently played the Beethoven concerto in Berlin, with the Philharmonic Orchestra, under

Prof. Dr. Joachim's direction. An English critic said of the wonder child: "He is no more to be explained than is Shakespeare." Curiosity and expectation were rife in town all day yesterday, especially in the ranks of the violin playing fraternity.

THE Cologne operatic festival for next summer is rapidly assuming tangible and practical shape. Over \$10,000 has already been subscribed as a starting fund, and there will be eight performances, to be held next June. "Fidelio" is to be given with Kraus as Florestan, Madame Bosetti (of the Munich Opera) as Marzelline and Knüpfer (Berlin Opera) as Rokko. In "The Marriage of Figaro" and "Tristan and Isolde" the stars will be the tenor Schmedes and Fräulein von Mildenburg, the chief singers of the Vienna Opera. "Die Meistersinger" will also be given, with Kraus as Walther von Stolzing. The conductors of the festival will be Steinbach, Lohse, Weingartner, Fischer and Hans Richter. Negotiations have also been begun with the ensemble of the Paris Opéra Comique for two special performances in Cologne of "Louise" and "Manon."

THE following lines were published in the New York Mail, and they speak for themselves:

YSAÏE.

Before the footlights, proudly tall and strong,
With marks of genius on his earnest face,
That win quick recognition from the throng,
The master stands in his commanding place.

In calm composure when the plaudits cease,
With face upturned and glances lifted high,
He seems to see as with an inward eye,
The realm ideal where his soul finds peace.

He hears the violins in concert weave
A dainty web of gossamer design,
And then the moment comes for him to play!
Ah, well, no wonder that he should receive
Such homage as the world delights to pay
To men who rule as kings by right divine.

NO more need the country reporter amuse the nations with his stories of performances of "Hamlet" with the Hamlet left out." In Dortmund, Germany, they gave a performance of "Die Walküre" a fortnight ago, with the magic fire scene left out! The local chief of the fire department refused to give his permission for the burning of red powder and bellows fires behind the scenes, and so the art purveyors at the Dortmund Opera simply gave "Die Walküre" without any fire scene. And yet there are purists who object when the Metropolitan Opera House begins its performances of Rossini's "Barber of Seville" with the second act, which happens nearly every time the work is given in this city.

THE Paris offices of THE MUSICAL COURIER have been removed from the Grand Hotel, Boulevard des Capucines, to the Hotel des Châtelains, 184 Boulevard Haussmann, and are in charge of our old coworker and contributor F. Delma-Heide. The new offices are more commodious than the old, and in a better location for those who live in the musical centre of the city. Mr. Delma-Heide will be glad to see all visiting and resident Americans at the Paris headquarters of THE MUSICAL COURIER, and to furnish them all the desired information, advice and active help in his power.

DURING a performance of "Carmen" at the Metropolitan Opera House last week a bridge gave way, injuring a dozen or so of the chorus. A panic was averted by the presence of mind of Mr. Conried, who addressed the audience, and assured them that there was no danger. The performance was resumed after the curtain had been rung down

for ten minutes. Madame Ackte was also slightly injured by a piece of the broken bridge. All those hurt in the accident are said to be well on the road to recovery.

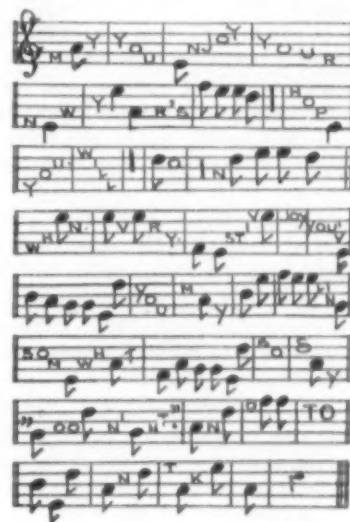
THE soloist of the Boston Symphony Orchestra concert at Carnegie Hall tomorrow evening, January 12, is to be Rafael Joseffy. All local piano-dom will be there with ready hearts and hands. Joseffy's following in this city grows rather than diminishes each year.

EUGEN d'ALBERT and Madame Fink-d'Albert arrived in New York January 5 aboard the Teutonic.

TELEGRAPHIC advices from Washington state that at the opening of Eugen d'Albert's American tour in the capital last Monday the great pianist scored an overwhelming success.

A MUSICAL LETTER.

THIS is a reproduction of a musical New Year's letter received by THE MUSICAL COURIER from an admiring reader in Liverpool:



THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, JANUARY 9, 1905.

THE devotees of the Philadelphia Orchestra will be denied their end of the week music orisons Friday and Saturday, as an intermission occurs in the regular schedule. The season's concerts will be resumed, however, on the regular days, Friday and Saturday, January 20 and 21, when Conductor Scheel will offer a program that should satisfy even the most exacting in matters of music taste. On the orchestral side the Brahmsites will have every occasion for felicitous congratulations, as the Hamburg conservator of the classic mold will be represented by his Symphony No. 3 in F major. As Mr. Scheel has in the past given ample evidence of his understanding of Brahms' message, a rare symphonic treat may be expected. Eugen d'Albert, the soloist, who will then make his first appearance in Philadelphia since 1892, will play the Beethoven concerto in G major.

The orchestra will be kept busy during the week. Monday night a People's concert will be given in Kensington; Tuesday night Conductor Scheel and his men will visit Harrisburg for the second time this season, giving a concert at the New Lyceum Theatre, under the auspices of a committee representative of the leading social element of the city who have, without difficulty, raised a guarantee fund for the appearance of our local band of instrumentalists in their city. The following program will be played:

Overture Leonore, No. 3, op. 72.....Ludwig van Beethoven
Concerto for Violoncello and Orchestra No. 2, in C
minor, op. 38.....Jules de Swert
Alfred Saal.
Symphony, G minor.....Wolfgang Amadeus Mozart
Variations and Double Fugue on a Merry Theme,
C major, op. 30.....Georg Schumann
Invitation to the Dance.....Carl Maria von Weber
(Orchestration by Felix Weingartner.)

Among the compositions to be played during the remainder of the season by the Philadelphia Orchestra there will be several novelties, the composers represented being Edward Elgar, Richard Strauss, César Franck, A. S. Taneiev and P. Cornelius.



THE project to erect a monument to Beethoven in Paris stirs Pierre Lalo to write a few home truths in *Le Temps* regarding the custom of honoring the illustrious dead in effigy. Lalo says: "I value and respect Beethoven entirely too much to wish to see him lowered to the indignity of a monument in Paris, and I refuse to take any part in such a movement. Of all methods to keep alive the memory of a great man, the erection of a monument is the weakest and the most uncertain. Is Shakespeare's fame any the greater because one now is able to see him in stone and marble on one of the public places in Paris? We have enough monuments as it is, and they vie with one another in ugliness. In Paris it is almost impossible to take a step without stumbling against a statue, and our magnificent parks resemble nothing more than vast cemeteries, with their marble and bronze poets, musicians, painters and warriors! It is enough to spoil any pleasure one might have in the walk. What distressingly trivial effigies are all those grand personages who lie, sit or stand in our parks as statues, either stretching out their right hands with grandiose gesture or else gazing with rapt expression at the third button of their frock coats! If one is really anxious to do honor to Beethoven, there are plenty of chances to do so by going to hear his symphonies and sonatas at the concerts this winter, and by listening to them with reverence and trying to penetrate into something of the exalted spirit of the composer. Or the Beethoven enthusiasts might demand at least one model performance of his 'Fidelio'; or they could try to force a performance of the 'Missa Solemnis,' a work which has never been heard in Paris; and they could devote their statue contributions to a fund which would insure for such a performance of the Beethoven 'Missa Solemnis' a good orchestra, good choruses and the leadership of a man like the wonderful Hans Richter! That would be a far better way to honor Beethoven in Paris than by erecting even the costliest kind of a monument to his memory."

Pierre Lalo ought to go awalking in our own Central Park. We've got everyone there except Carl Czerny. And there are rumors that he is to have a monument soon, erected with the pennies of the ungrateful school children for whom he did so much.

From the haste with which the world sets heavy stone monuments over the graves of the great dead does it not look as though the world is trying to prevent some of them from coming back again?

Eleanor Everest Freer, daughter of the late Cornelius Everest, of Philadelphia, and pupil of the incomparable Bernhard Ziehn, of Chicago, has just published a set of "Lyric Studies" (Wm. A. Kaun Music Company, Milwaukee, Wis.) which are worthy the attention of everyone interested in piano music. The little volume, with its nine studies, calls for special comment because the work is marked op. 3, because it is by an American, and because that American is a woman. There has not been published in many a day an op. 3 which shows so much originality in musical structure and content and such

thorough knowledge of the piano idiom as the present book of "Lyric Studies" by Eleanor Everest Freer. Her volume of songs (one of which was reproduced last week in THE MUSICAL COURIER) first attracted serious attention to the new Chicago composer, and her piano music will now enable her to hold that attention and to realize on it. One of the most difficult problems that confront the writer for the piano is to say something new in the domain of the etude. With commendable self criticism Mrs. Freer has not tried to invent any new or strained technical combinations, but has endeavored merely to fashion already existing devices into a series of playable pieces, difficult enough to make them worth while in the study and melodious enough to insure them a place in public performances. Thus the pianist who devotes time to the Freer compositions has his task cut out for him, but also knows where his reward lies. No. 1 of the collection is lyrical in every sense of the word, for it has an introduction and a middle part of high melodic significance. But the allegro episodes, in double notes, do not allow the player to forget that the piece is primarily a study. In order further to remind him, some of the double



PUCCINI, AS DRAWN BY HIMSELF.

notes are skillfully tucked away in the left hand part, where the thumb must reach indeed to get them. No. 2 brings back memories of the dear old C major Chopin study in arpeggios, op. 10. Chopin had a sense of humor, and probably placed the C major etude first in his book because it is the hardest of all the etudes, except for persons with 7 inch fingers like those of Franz Liszt. In the Freer study two bits of melody in the shape of intermezzi break the technical agony for a moment, but it is kept alive in the arpeggios that follow, wide reaches in abstruse intervals and impolite keys. In No. 3 there is a lull of difficulties, and the soothing melody and gentle tempo—*andantino*—give the player renewed strength and hope. In color No. 3 is like the second of the Cramer studies. No. 4 is a short ballad, dramatic, stirring, epic and refreshingly free in harmonic treatment. Indeed, in all her music Mrs. Freer does not consider herself inviolably bound by the key signature which she sets in the first measure. No. 5 is an interesting study in figurations and rhythms, difficult, but brilliant when played in the proper tempo. No. 6, labeled "con grazia," is a little idyl which presents a pretty problem in accurate part playing. No. 7 is quite in the grand manner, with a rolling arpeggiated bass in the left hand and a theme in the right that resolves itself into an *appassionato* climax. The whole is of telling effect. No. 8, "lento sostenuto," has every mark of being intended "alla funebre," and is not in its treatment unlike some of the most mournful of the Hungarian folk melodies. It is a good study in sonorous chord playing and would make an impressive solo number. No. 9 is the last and longest study in the book, and it is also the best. An ebullient theme is varied in clever style and put through its paces in a series of rhythmical, technical and modal changes, finally developing into a whirlwind coda (*presto* and *prestissimo*) that taxes to the

utmost the staying power and the brilliancy of the performer. It is a first rate concert piece, and forms a fitting close to a volume that should bring Mrs. Freer much more than local fame. Bernhard Ziehn may well be proud of such a gifted pupil.

The caricature of Puccini's head was drawn by himself and sent to his friend Buzzi-Peccia, of this city.

London Truth devotes some space to a dissertation on that important personage, the concert deadhead. It seems that he is not in his decline by any means, and must never be allowed to become as extinct as the dodo if concert givers in London expect to play for more than empty benches. Truth says:

The truth is that in these days no self respecting concert goer with the smallest pretensions to musical or social distinction dreams of paying for his seat. The humble occupants of the gallery and other inferior places may do this, if so minded, but stallites scorn recourse to such humiliating and plebeian practices. For them the policy of the open door and the free admission. Misguided attempts have been made at times by daring managers to oppose a custom so manifestly designed in the interests of the greatest happiness of the greatest number, but, needless to say, without result—nay, in certain cases with results all too tragical. What killed the "Pops," for example? The absence of the deadhead. Professor Kruse deemed him inessential, indulged the fond and foolish fancy that his presence could be dispensed with, and in this absurd belief went so far as actually to exclude him. Rash man! He little realized the force which he thus antagonized. But his awakening was swift. For the deadhead arose in his might—and the "Pops" were no more. How was it accomplished? In the most dignified manner possible. The deadhead simply stayed away in his thousands, and left the professor and his colleagues to fiddle to empty benches.

Never again will Professor Kruse venture to give concerts without the co-operation of the deadhead. The thing cannot really be done in this country. On the contrary, the deadhead's market value is steadily rising, and in the height of the season it is only the privileged few who can command his attendance. The device has even been attempted before now of offering him tea as an additional inducement to attend afternoon performances, and this, perhaps, is only a beginning of what may follow. One obvious development suggests itself, for instance. London is a large place, and the cost of locomotion is considerable. Why should the deadhead be put to this expense? The question may well be asked. Let concert givers see to it, therefore, and provide a vehicular service to convey him, even as the reluctant voter is carried to the poll, to the ap-



Herr Direktor—My season so far is the most successful we've ever had in this town.
Friend—Well, you can thank your stars for that.

pointed place of meeting. And various other ways in which his lot might be ameliorated will readily suggest themselves.

In our own country a deadhead was once defined as "a ubiquitous individual, who, without paying, is in possession of the best seats in the house, with tickets to spare for his friends; he is last on the scene and first away; he applauds least and criticises loudest; and, far from being grateful for the privileges extended to him, he resents wrathfully every 'sold out' house which deprives him necessarily of that courtesy which he has come to look upon as his right."

Here is an advertisement published in a New York newspaper last week:

PROF. O. A. MORSE,
Director of the Department of Music of Jno. B. Stetson University, De Land, Fla.
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Which we offered to the person making the nearest correct estimate on the total paid admissions to the World's Fair. Prof. Morse's estimate was 12,804,151. Total paid admissions were 12,804,616.

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Makers of Diamond Brand Shoes. St. Louis.

That is by far easier than music teaching.

At a recent symphony concert in St. Petersburg the first part of the program was devoted to Rubinstein's "Ocean" symphony and the second part to excerpts from "Robert the Devil," the soloists appearing in costume! No wonder the Russians have no chance against the Japanese.

The battle of the violin giants continues in New York. A fortnight ago Ysaye played here at one sitting (or, rather, standing) three concertos by Bach, Mozart and Mendelssohn. Kreisler followed with his debut concert, at which the program contained the concertos by Beethoven and Brahms and the "Devil's Trill" sonata by Tartini. Now Ysaye is out with another defi, and announces for his concert next Sunday at Carnegie Hall, with the New York Symphony Orchestra, a Bach concerto, a Vieuxtemps concerto, Bruch's "Scotch" fantasia and the "Parsifal" paraphrase by Wagner-Wilhelmj. Hard on Ysaye's heels is the relentless Kreisler with a contemplated recital on January 18, the program of which represents the concentrated essence of classicism. The Kreisler composers are Bach, Couperin, Corelli, Tartini, Porpora, Rameau, &c. Next, Ysaye?

A comprehensive glance over all the published biographies of Theodore Thomas shows the following chronological table of the late leader's activities:

- 1835—Born at Esens.
- 1843—Appeared as a boy violinist.
- 1845—Went to America.
- 1851-53—Traveled in the South as a soloist, and under Arditì served as first violin in the orchestra that accompanied the tours of Grisi, Mario, Lind and Sontag; also conducted several small Italian and German operatic troupes.
- 1854—Became a member of the Philharmonic Society.
- 1855—Founded his chamber music concerts, together with William Mason, Joseph Mosenthal, Carl Bergmann, George Matzka and F. Bergner.
- 1857-58—Traveled with Piccolomini, Thalberg, &c.
- 1862—Became conductor of the Brooklyn Philharmonic.
- 1864—Began his symphony concerts at Irving Hall and continued them with varying success until 1869.
- 1865—Acted as director of the New York Institute for the Blind.
- 1866—Inaugurated his summer concerts at Terrace Garden.
- 1868—Moved his summer concerts to Central Park Garden.

1869—First orchestral tour in Eastern and Western cities, with sixty-four players.

1870—First New York performance of Wagner's "Ride of the Valkyries" and other excerpts from the later Wagner operas.

1872-78—Steinway Hall concerts.

1873—Organized the Cincinnati Music Festival.

1873—Music festival in New York, with Handel and Haydn Society of Boston; Beethoven's "Ninth" symphony performed.

1876—Played at the Philadelphia Centennial Exposition and in the same year went to Europe, where he met Liszt.

1877-78—Conducted the New York Philharmonic Society.

1878—Was called to Cincinnati as the director of the new college of music.

1879-91—Conductor of the New York Philharmonic Society.

1882—Music festival in Chicago.

1882—Festival in New York (Seventh Regiment Armory), with chorus of 1,000 and orchestra of 300.

1883—Tour to Pacific Coast with orchestra.

1884—Series of festivals on tour.

1885—Director of the American (National) Opera Company.

1886-87—Performances of opera in English at the Academy of Music.

1891—Resigned conductorship of the New York and Brooklyn Philharmonic societies and went to Chicago; founded orchestra there.

1893—Director of the Bureau of Music at the World's Fair in Chicago.

1895—Celebrated the fiftieth anniversary of his arrival in the United States.

1904—Appeared for the last time as the leader of the Cincinnati Festival.

1904—Orchestra Hall opened in Chicago, December 15.

1904—Illness announced, December 29.

1905—Died, January 4.

A Milan monthly says: "A new musical paper will appear in Padua on the 15th of next month." It will probably disappear about the 20th of the same month.

LEONARD LIEBLING.

HANS SCHROEDER IN CHICAGO.

THE following program was given by Hans Schroeder, the German baritone, before the Amateur Musical Club of Chicago, Monday afternoon, January 2:

Sagt wo sind die Veilchen hin.....	Schulz
An die Leyer.....	Schubert
Der Kuas.....	Beethoven
Auf dem Kirchhof.....	Brahms
Minnelied.....	Brahms
Gemach du stolzes Mädel.....	Felst
The Temple Bells.....	Woodford-Finden
Less Than the Dust.....	Woodford-Finden
Kashmiri Song.....	Woodford-Finden
'Till I Wake.....	Woodford-Finden
Traum durch die Dämmerung.....	Strauss
Zueignung.....	Strauss
Der Gartner.....	Walf
Menschenloos (from manuscript).....	Gottlieb-Noren
Winterlied.....	Koss
Jubelkünde, Glück.....	Meyer

Mr. Schroeder's success was so great that he was obliged to give six encores, and he was immediately engaged to give a Von Fielitz recital later in the season. Two of the Chicago papers referred as follows to his singing:

A picturesque figure, standing simply beside the piano, is Hans Schroeder, the eminent German baritone. He might have stepped bodily out of a popular novel, so closely did he follow the ideal of a musician at his recital in Music Hall yesterday. His interesting personal appearance, with pale face and flowing hair, and his poetical temperament just fit the place he has won.

He has long been an idol in Germany as a lieder singer, and every appearance he makes in America adds a laurel to his glories. But Schroeder did not merely look the part; he is it. His singing of German lieder is artistic beyond the commonplace. That is an

absurd word, but it applies here. His voice is not of great calibre, but it is musical every minute. He is a real singer—and that is saying a good deal in these days when songs are declaimed, bellowed or "interrupted," to the utter neglect of bel canto.

He has a high range for a baritone, but the lower tones are deep and full and make good his claim to the title. He sings easily and freely throughout the whole voice, with a delicacy of shading, a sensibility of feeling that betrays the dreamy German blood at a glance. He certainly does get at the heart of things and makes them very real to every listener, which is, after all, the thing in music.—The Chicago Examiner.

Hans Schroeder, the German baritone, who was heard here a few weeks ago at the lecture-recital given by Walter Damrosch, gave a song recital in Music Hall yesterday afternoon, the entertainment being one of the Amateur Club's Artist Series. The program consisted of some sixteen numbers selected almost wholly from the best of the German lieder, a group of four English songs being the only exception. It was an interesting program and one which, interpreted as it was by Mr. Schroeder, found marked favor at the hands of the audience. "Sagt Wo Sind die Veilchen," by Schulz, with which the afternoon began, proved a remarkably ingratiating composition in the folk tone; Feist's "Gemach du Stolztes Mädel," which occurred later in the program, was unfamiliar, but was found to be a singable and effective setting of a neat little story of a dismissed lover who made a bold show of carelessness when in the young woman's presence, but wept silently when the hedge screened him from her sight.

"Menschenloos," by Gottlieb Noren, which was sung from manuscript, is a lied in the modern style, daring in harmonic structure, and declamatory in its vocal part. It is a song possessing character and individuality, and was effectively given yesterday by Mr. Schroeder. The four English songs were sung, it is believed, for the first time here in public. They are by Woodford-Finden, an Englishman, who has set to music four of Laurence Hope's beautiful "Indian Love Lyrics." The settings are remarkably fine and the songs of exceptional charm and worth. The audience was so delighted with them that three of the four had to be repeated. Mr. Schroeder was happy in his handling of the English text, and his interpretation, barring an undue hurrying of the second song and a dragging of the tempo of the third, was enjoyable and commendable. They are selections which are destined to be frequently heard on our concert stage.

The Strauss "Traum durch die Dämmerung" again revealed the singer's admirable command of pianissimo tones. Schubert's "An die Leyer" was given with spirit and good artistic taste, and the Brahms "Auf dem Kirchhof" was interpreted with fine appreciation of its sombre, serious character. The audience was keenly appreciative of Mr. Schroeder's work and insisted upon the repetition of an unusual number of the selections.—Chicago Tribune.

Novelties in New York.

THE New York Tonkünstler Society has just published its annual report for 1903-4. The following novelties were produced at its concerts: Violin sonata, D major, by Carl Venth; tenor songs, by C. V. Lachmund; viola sonata, op. 15, by P. Juon; songs for alto, M. Bendix; suite for two violins and piano, Moszkowski; string quartet, C minor, L. V. Saar; violin sonata, op. 9, O. Nedbal; serenade, op. 56, Sinding; songs, by L. V. Saar; song cycle, "Myth Voices," by C. Venth; and violin sonatas, by Koessler, Wolf-Ferrari, Grasse, Liebling and Niemann. The last concert of the season was a Richard Strauss evening.

Von Vecsey in Brooklyn.

FRANZ VON VECSEY, the young Hungarian violinist, is to give a recital at the Baptist Temple, Brooklyn, Thursday evening, January 19.

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PHYSICIAN WANTED.—An opportunity presents itself for the permanent services of a physician specialist for the throat, chest, ear and nose; one who is young and who has followed the modern investigations. One who has had a European graduation. The position offers remarkable opportunities for study, development and a career. Address "System," care of this paper, and give full particulars. Correspondence confidential.

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HERBERT WITHERSPOON IN THE WEST.

HERBERT WITHERSPOON, the popular basso, recently returned from his Western tour, after experiencing one of the greatest triumphs of his career. He sang "The Messiah," with the Apollo Club, in Chicago December 25 and 26; in Milwaukee, with the Arion Society, December 27; in Minneapolis December 28; a song recital in Peoria, Ill., December 30, and a recital in Chicago, under the management of F. Wight Neumann, January 1, New Year's Day. The following press notices show his extraordinary successes:

The song recital given by Herbert Witherspoon in the Fine Arts Music Hall yesterday afternoon confirmed and strengthened the opinion of his musical worth formed from his work in "The Messiah" a week ago.

Mr. Witherspoon is the fortunate possessor of a voice of great natural beauty which he has developed to its full capacity by careful, conscientious, and thorough study in the best school of vocalization. He has complete command of the resources of the artist and uses them with rare judgment. His voice has great power, extended compass, a virile, vibrant resonance, and a beautiful sweetness in soft passages. Its carrying power is unusual and his perfect breath control gives to his singing a feeling of ease and reserve power that is most satisfying.

Mr. Witherspoon has a well defined knowledge of the value of consonants and their use in rounding out phrases and the production of fine declamatory effects. His diction is perfect and his enunciation clear and distinct; every word he sings is perfectly understood, whether it be English, German, or French; he has fine dramatic instinct, thorough mastery of the effect of the various tone colors, and his facial expression clearly indicates the thought and emotion conveyed by the poet and the composer.

Mr. Witherspoon chose his program with fine discrimination, selecting compositions which are among the finest examples of the different epochs of musical development. His perfect artistic mastery and the intensity and versatility of his dramatic force were, perhaps, most strongly felt in his interpretations of Schumann's "Contrabandiste," Sinding's "Licht," and Sidney Homer's "Prospect." His singing of Reynaldo Hahn's monotone, "La Paix," was a splendid example of vocal declamation, and the exquisite use of vanishing tones in some of the love songs and the songs expressing home longing was entrancing in effect.

The Sinding songs were given their first hearing in America. They are compositions showing fine musical scholarship and beautiful melodic invention. Mrs. Edwin Lapham played the piano accompaniments with a musical feeling, poetry of thought, and sympathetic support fully in keeping with the fine interpretations of the singer, and her command of the instrument greatly added to the effect and made the recital an artistic performance in every sense of the word. —Chicago Inter Ocean, January 2, 1905.

Herbert Witherspoon ushered in the musical year with a song recital in Music Hall, Fine Arts Building, yesterday afternoon. The middle portion of his program was of especial interest. Schumann's "Der Contrabandiste" was sung in a spirit of opera bouffe mock heroics. The singer demonstrated in this and other numbers that he possesses much versatility and that he can interpret a humorous song as well as an oratorio aria.

A group of songs by Christian Sinding had the added charm of novelty. They were well suited to Mr. Witherspoon's voice, and in presenting them he did some of his most effective work. The first, "It Was the Sunny Month of March," partook of the nature of the folksong; the second was much more modern in its nature. In the third, "New Year in Norway," the ringing of bells was imitated in the accompaniment. The fourth, with its refrain of "Light, More Light," at the close of each stanza, was strong and dramatic. The interpretations were excellent in each instance.

One of the earlier selections, "She Never Told Her Love," by Haydn, is better adapted for a voice of lighter qualities. Mrs. Edwin Lapham, an able accompanist, was at the piano. The audience was not large, but it was appreciative. —Chicago Record-Herald, January 2, 1905.

Herbert Witherspoon gave a recital of miscellaneous songs at Music Hall yesterday afternoon. The New York singer repeated the success of his two previous hearings here and created hosts of new admirers for his fine bass voice. His evident musical ability and virile personality aroused his audience to enthusiasm—not an easy task at a holiday concert. There were not many there, and those that came had too recently left their New Year's dinners to take a vital interest at first in the aesthetic.

But Mr. Witherspoon's voice and his manner of singing are not such as allow of indifference. With the first numbers he had his audience well awake, and from that time he carried them with him. The program was well arranged for variety of style and matter. It contained many things not commonly heard in the concert room and made demands on the singer not easily met. All were well within Mr. Witherspoon's capacity.

The songs were divided into four groups—old airs, German, modern French and miscellaneous. Of them all, possibly the German songs were the best given, but then the German were the best songs.

Fourth European Tour, 1905.



SOUSA .. AND .. HIS BAND.

LIVERPOOL, Philharmonic Hall, Jan. 6 & 8
LONDON, . Queen's Hall, . . Jan. 9 to 21

MAUD POWELL, Violinist.

ESTELLE LIEBLING, Soprano.

LONDON OFFICE, . 36 Gerrard Street, W.

They were "Heimlichkeit," by Loewe; "Der Contrabandiste," Schumann, and four songs by Christian Sinding, which had never been sung in American before. Not one bit of the idealism of the German composer poets was lost through the artist's interpretation. He very evidently respected his work, and his manliness asserted itself in his sincerity and simplicity.

His voice is truly heroic in quality.

The big dramatic piece of the afternoon was "Prospect"—the words by Browning, set to music by Sidney Homer—and a fine effect it created. By this time the audience was fully aware of the fact that it was hearing good singing, and the Irish songs, left to the last, sent them away enthusiastic. —Chicago Examiner, January 2, 1905.

Herbert Witherspoon is in the highest meaning of the name an artist. He has a fine stage presence, a voice whose vibrant resonance and velvety richness is seldom heard in a basso and a command of all the resources of the executant that place him in the first rank of vocalists. His breath control is perfect, and his tone sustaining and carrying power give to his singing a compelling quality. His vocalization is smooth and even and the shading and rhythmic feeling he shows is that of the educated musician. He made striking effects with the airs, "But Who May Abide the Day of His Coming?" "Why Do the Nations so Furiously Rage?" and "The Trumpet Shall Sound." His work in the second of these arias was one of the most perfect artistic productions of that famous number ever given here. In temperament and refinement of artistic finish Mr. Witherspoon ranks with the best vocalists of the day.

The oratorio will be repeated with the same artists tonight. —Inter Ocean, December 26, 1904.

The soloists ranged from adequate to excellent. Mr. Witherspoon achieved the best work of the evening. His voice, being of the true bass quality, suits the Handel music and enables him to give it with fitting breadth and authority. He sang all the numbers from memory and clearly demonstrated his thorough mastery of them, both as regards their music and their text. —Chicago Tribune, December 26, 1904.

Herbert Witherspoon has been heard here in recital and the bigger opportunity of "The Messiah" bass solos justified the favorable impression of his previous work. The recitative, "Thus Saith the Lord," abounds in difficulties, and it is seldom that it is given as true singing quality as it was last night. The combination of big tone and almost perfect mastery of it is rare, and never shows to better advantage than in the old fashioned runs and turns of this oratorio. These qualities were present in Mr. Witherspoon's work. "Why Do the Nations Rage?" called forth enthusiastic applause. —Chicago Examiner, December 26, 1904.

Herbert Witherspoon, who has been heard in Chicago before, easily carried off the honors of the evening with his superb bass voice and his dramatic rendition of the difficult music. He scored a veritable triumph in his "Why Do the Nations?" and was given an ovation. —Chicago Chronicle, December 26, 1904.

Of the soloists, Herbert Witherspoon, whose acquaintance we made for the first time in December, 1902, made the biggest impression. His magnificent, sonorous bass, his faultless method and his artistic singing pleased the audience immensely. —Milwaukee Germania Abendpost.

In Mr. Witherspoon was heard a highly gifted bass, with an exceptional voice and much temperament. His inging of the arias "So Spake the Lord" and "Why Do the Nations Rage?" evoked tremendous applause. —Milwaukee Herald.

The soloists of the occasion proved capable in the main and one of them acquitted himself with marked distinction. It has been a long time since the bass numbers of "The Messiah" have been sung here by a more satisfactory or better equipped artist than Herbert Witherspoon. He has a rich, resonant voice, sufficiently flexible to meet all the demands made upon it and he is evidently thoroughly at home in oratorio. To hear "Why Do the Nations" sung with the confidence and accuracy which marked his performance is a treat that is rare. —Chicago Daily News, December 26, 1904.

Another striking incident was seen in the performance of "The Messiah." The tenor and bass, Messrs. van Yox and Witherspoon,

were perfectly sure of the solos allotted to them. Neither of them was tied to his book, but sang the arias almost from memory. Mr. Witherspoon sang the great aria "Why Do the Nations So Furiously Rage Together?" entirely from memory, and his masterly performance was a fine exhibition of artistic perfection. His breath control in the long, florid passages was absolute, and he sang with the utmost ease. His vocal technic showed the result of years of careful study. Every tone of his voice is fully and evenly developed, there is not the smallest hole in the voice from the lowest to the highest tone of the scale, and the artist was in every way equipped for the work he professed to do and fully conscious of his powers and the ability to use them to their utmost.

He did not appear before the public until he had acquired the mastery of his art. —Chicago Inter Ocean, January 1, 1905.

If individual laurels were to be distributed, the mark of distinction would go to Mr. Witherspoon. He has a large voice of unusual purity of tone, and capable of expressing deep religious feeling. His delivery is natural and characterized by apparent absence of all effort. The difficult chromatic phrasing in "Why Do the Nations?" and the dramatic intensity of "For He Is Like a Refiner's Fire" were sung with an accuracy that marked absolute ease and control in what is rather a high flight into musical technic. Last night's success was merely a repetition of the favor he won with the Milwaukee audiences when he appeared here in one of Mrs. Nash's ballad concerts, and his tall, shadowy physique is evidently no drawback upon the rich resourcefulness of his voice. —Milwaukee Daily News, December 26, 1904.

That a singer knowing his part by heart will always come in closer touch with his audience than the one who keeps his eye glued to his book was proved by the success of Herbert Witherspoon and Theodore van Yox, who sang the basso and tenor parts. Their free, unhampered style of singing their song turned Handel's pleadings into a musical heart to heart talk. —Milwaukee Free Press, December 26, 1904.

Mr. Witherspoon's voice has volume and purity of tone to an extreme degree. His method is natural, his control perfect. When to this fine equipment there are added fine artistic feeling and remarkable technic, little if anything is left to be desired. His tones, pure and resonant, lend themselves to dramatic and lyrical passages with equal facility. "For He Is Like a Refiner's Fire" received an intensely dramatic reading, and the long chromatic phrases in "Why Do the Nations Rage Together?" were sung with an absolute accuracy that was not in the least prejudicial to the thrilling interpretation. —Milwaukee Sentinel, December 26, 1904.

Mr. Witherspoon sang the part of Mephistopheles with scant opportunity for preparation, and, considering that fact, his work was surpassingly fine. —Providence, R. I., Evening Telegram, November 30, 1904.

Equally successful was Mr. Witherspoon, whose Mephistopheles proved a delightful devil to the audience, marked as it was by ample expression and a capital abandon. Together these two singers gave a stirring performance, quite the equal of the best that Conductor Jordan's singers have ever afforded from time to time. —Providence News, November 30, 1904.

Mr. Witherspoon, who took at short notice the part of Mephistopheles, has a fine bass voice and plenty of dramatic intelligence. —Providence Journal, November 30, 1904.

Rogers' January Engagements.

FRANCIS ROGERS' engagements for January include:

- 1—Boston, H. G. Tucker's first Sunday concert at Chickering Hall.
- 3—Boston, Recital at W. L. Whitney School of Music.
- 4—Brookline, Mass., with Brookline Trio Club.
- 7—New York, Young People's Symphony at Carnegie Hall.
- 9—New York, concert for Orthopedic Hospital.
- 11—Flushing, N. Y., with Flushing String Orchestra.
- 16—Montreal, Recital Ladies' Morning Musical Club.
- 18—New York, private musicale.

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Obituary.

Belle Cole.

BELLE COLE, the American contralto, who began her concert career in a tour with Theodore Thomas, died in London, England, Thursday, January 5, just a day after Mr. Thomas passed away in Chicago. Madame Cole has lived abroad since 1888. She sang frequently before royalty and was for many years a prominent soloist at the big festivals and oratorio performances given in the United Kingdom. There are few countries of the world not visited by her. She made two tours through Australia and New Zealand. Madame Cole went to South Africa in 1900 and the next year she made a tour of the world, which included engagements in the United States and Canada. The tour with Theodore Thomas in this country was made in 1883. Before that she had sung in church choirs in New York and at numerous local concerts. Madame Cole was born in Chautauqua, N. Y. Her father, a good singer and musician, gave her the foundation training.

The funeral services were held Monday, and the remains were buried in Putney Vale Cemetery, London. Many Americans attended and sent flowers.

Strauss's "Sinfonia Domestica."

(From the Berlin German Times.)

RICHARD STRAUSS is a sublime egoist—but like everything else about this great man, even his egotism is along such colossal lines that it does not offend. He is the hero of his musical stories in a more definite way than even Wagner was. While the latter was creating his characters he grew into them psychically—he shared in their emotions, sympathized with them in their struggles and lived their lives so intensely with such absorption that he at times forgot that they were "merely players." But with the exception of Walther von Stolzing he attempted no definite portraiture of episodes in his own life. This is what Strauss has done in his "Heldenleben" in his opera "Feuersnot," and now he has musically characterized a day out of his own domestic life and called it a "Sinfonia Domestica." And a stormy day it seems to have been! Some commentators offer a hint that a certain part of the score is meant to be a thunderstorm—but unhappily they leave us in the dark as to whether this storm is a cacophonous carnival of the elements or a family jar, during which articles of furniture and crockery are thrown about promiscuously by the "Man of Wrath."

At any rate there is a general "smashing up" several times in the score which one can translate as one pleases. We prefer to believe that Strauss did not mean to convey the impression of domestic infelicities; indeed, the very charming family picture presented by the composer, Madame Strauss and the child, who plays so prominent a part in the "Sinfonia" would disprove any such theory. From their places in the balcony they were interested listeners of the unusually fine reading which Nikisch gave the Beethoven symphony.

It was interesting to see the three chief themes indicated on the program as those of the father, the mother and the child taking such a definite, tangible, human shape.

It added immensely to the dramatic impression of the work. The long suffering instruments made a tremendous appeal to the sympathy of the audience. There came moments when a mutiny seemed inevitable among the contrabasses and bassoons and the poor 'cellos were sorely tried by the violin flights which were required of them. At times the desperate players seemed to be doing bodily violence to their unoffending instruments.

One horn player is said to have rebelled absolutely during a rehearsal, insisting that what Strauss had written was an utter impossibility for the limitations of horn technic. In this particular Strauss is a cruel master. He marshals the instruments into service and bids them do almost superhuman feats, if one can use this expression in regard to instruments. But laying aside all flippancy, the "Sinfonia Domestica" is a magnificent work. Divorced from its title and from all reference to a day in the composer's life it is

replete with beauty and astounding orchestration. There are undeniably cacophonous moments, but cacophony does not rule as in "Ein Heldenleben." Strauss is undoubtedly a humorist and a bit of a satirist, and it may be he meant this as a huge musical joke and laughs in his sleeve as he watches the people trying to read a family episode out of every phrase and bar.

The form of this work has led some critics to the conclusion that Strauss has "repented him of the evil of his ways and is about to return to the realm of absolute music." It is hard to believe this, as Strauss is on record as having said that "all good music has a poetic idea for a basis"—and he will go down in musical history as the great exponent of program music.

There is no end to the discussion as to the permanency of Strauss' music—there is still an unbelieving circle outside the Strauss "fold."

Perhaps a bit of Montaigne's philosophy may serve to admonish them: "Beware of irrevocably condemning what our grandchildren are very likely to applaud."

CLARY IN CONCERT AND ORATORIO.

MARY LOUISE CLARY, the contralto, filled some good engagements during November and December. She was the singer engaged for the dedication of a new organ in Somerville, N. J., by Warren Hedden November 10. She sang at a concert in the Cooper Union November 20 and at a concert in Jersey City November 21. Miss Clary was the contralto soloist at the performance of "The Messiah," given by the Orange (N. J.) Mendelssohn Union, under the direction of Arthur Mees, December 21. Christmas Day Miss Clary sang for the People's Institute of New York, and December 26 she filled another engagement at Mount Vernon, N. Y. Yesterday (January 10) Miss Clary left for Chicago, where she is to give two recitals and a short tour in the vicinity. Some criticisms of Miss Clary's singing in "The Messiah" follow:

Of the soloists, Mary Louise Clary was the most warmly received. Perhaps it is because the auditors knew her best, for, nowadays, "The Messiah" in Montreal, without her magnificent contralto, seems to lack something. Particularly effective was her singing of "He Shall Feed His Flock" and "But Who May Abide."—Montreal Daily Witness.

Miss Clary was equally successful in "He Shall Feed His Flock" and again in "He Was Despised," her really remarkable voice being heard to splendid advantage in all her solos.—Orange Journal.

Miss Clary is also well known and a favorite here, and though she was manifestly struggling against the disadvantage of a heavy cold, still her grand vocal powers asserted themselves and her work was greatly enjoyed. In the solos "He Shall Feed His Flock," "O, Thou That Tellest Good Tidings to Zion" and "He Was Despised," she gave a quality of enjoyment and satisfaction to her hearers that words ineffectually portray. Mere technical analysis of her noble and artistic work is not adequate.—Orange Chronicle.

Mrs. Cochran in "The Messiah."

AS stated in THE MUSICAL COURIER last week, Alice Merritt Cochran sang the soprano solos in "The Messiah" in Brooklyn on a few hours' notice, and acquitted herself admirably. The critics of the Brooklyn papers said of her singing:

Her voice is pure and true soprano, singularly round and sweet in the higher register and of magnetic quality. In the "Rejoice Greatly," a test number, Mrs. Cochran met all requirements of forceful delivery.—Brooklyn Eagle, December 30, 1904.

Mrs. Alice Merritt Cochran had consented at short notice to sing the soprano music of "The Messiah," and she sang with ease and intelligence and proved herself competent for the requirements.—Brooklyn Times, December 30, 1904.

Mrs. Cochran's voice is a pure high soprano of beautiful quality.—Brooklyn Citizen, January 1, 1905.

Blanche Towle Sings at N. E. Club.

THE New England Club, composed of women prominent in New York originally from New England, engaged Blanche Towle to sing for them at their annual dinner at the Pouch Gallery, Brooklyn, December 21. December 28 she sang at the private meeting of the Manuscript Society. Other engagements are pending.

MILWAUKEE.

MILWAUKEE, Wis., January 6, 1905.

THE Arions gave their eighteenth annual Christmas presentation of Handel's "Messiah" at the Pabst Theatre on Tuesday, December 27. Drawing a general deduction from the judgments of musicians and critics who attended, the presentation this year showed a marked improvement over that of former performances. The work of the chorus is spoken of on all sides as especially worthy of praise. The soloists were Madame Hissem de Moss, soprano; Pauline Woltman-Brandt, contralto; Theodore van Yox, tenor, and Herbert Wither-spoon, bass. The orchestra was composed of members of the Aschenbroedel Club, our embryo Symphony Orchestra. W. H. Williamson played the organ parts.

Grace Osen, pupil of Josephine Holstein, will give a piano recital Tuesday evening, January 10, in the recital hall of the Mack Block.

The first pupils' recital of the new term will be given at the Wisconsin Conservatory of Music January 7.

G. A. S.

Ensemble Piano Recital.

HAROLD RANDOLPH and Ernest Hutcheson gave the lovers of piano playing a rare treat last Wednesday afternoon at Mendelssohn Hall in a program made up of music for two pianos. This form of musical entertainment can hardly be appreciated and fully understood by anyone who does not play the piano or who has not a special fondness for the instrument. Of course in the hands of immature or inartistic players two pianos in ensemble may be made the engines of much noise and of merely mechanical reproduction; but when undertaken by two such thorough musicians and excellent pianists as Messrs. Randolph and Hutcheson, duos for two pianos rank with the highest forms of musical art, and the performances of last Wednesday made one regret that the players reside in Baltimore, and on that account probably are compelled to make their appearances here few and far between. If anyone doubts the musical value of duos for two pianos he need only cast an eye over the literature written for that form of music. The list will be found to contain many of the names of the greatest composers, classical and modern.

The Baltimore pianists played the following numbers: Mozart's sonata in D, Rudoff's variations, an etude, "Fou Roulant," by Duvernoy; Saint-Saens' variations on a theme by Beethoven, and Liszt's arrangement of his symphonic poem, "Les Preludes." The Mozart number was a source of rare delight to the listeners, being played with lovely tonal variety, matchless purity of phrasing and flawless technic. The Rudoff variations gave ample opportunity for the display of versatility in mood, dynamics and accentuation, and the intrinsic musical worth of the composition made the performance doubly enjoyable. The Duvernoy etude was a technical exhibition of the first order, and the fleetness and precision of the two players aroused unbounded enthusiasm. Saint-Saens' beautiful variations (on the theme from the minuetto of Beethoven's piano sonata, op. 31, No. 3) was made into a series of enchanting tonal pictures, rich in color, eloquent in expression and authoritative in execution. The closing number revealed subtle musical insight on the part of the players, for there were many clever touches evidently based on a direct study of the orchestral score, and in some parts the effect of certain wood and brass instruments was cunningly imitated. The great climax of the Liszt number formed a fitting end to a program that from the beginning had been a steady crescendo in interest and effectiveness. In temperament, technic, tone, touch and musicianship the two players are remarkably well matched. They played the whole concert from memory. An audience not very large, but extremely representative, rewarded Messrs. Randolph and Hutcheson with voluminous and well deserved applause.

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WITH A CHORUS LUSTY, BUT OUT OF TUNE.



"Parsifal."

The Sun.
The orchestra was not in good form yesterday and played more raggedly than it has at any previous performance this season.

The New York Press.
Olive Fremstad's high tones were forced and strident at the opening. * *

New York American.
Mühlmann, as Gurnemann, was irreproachable.

Kreisler Concert.

The Sun.
If a leading place in the foremost rank cannot yet be accorded Mr. Kreisler, let us bear in mind that man may be a little lower than the angels, and still do.

The Sun.
There is something larger in the slow movement (Beethoven concerto) than Kreisler disclosed.

THE NEW YORK HERALD.
The program contained the formidable Brahms concerto—"against the violin."

The Sun.
Yet even in the playing of the Beethoven concerto there were arid spots that were not watered with the dew of comprehension.

New-Yorker Staats Zeitung.
Fritz Kreisler has hardly changed in his playing since his earlier visit here.

The Sun.
High intellectual attributes seem to be still wanting in his playing.

The Sun.
Kreisler's hot and rebellious temperament is still with him.

THE EVENING MAIL.
Conductor Hertz and the orchestra kept the performance at the high level marked out at that memorable dress rehearsal of December 22, 1903.

The World.
She sang gloriously.

The New York Press.
Blass gave his uninspiring impersonation of Gurnemann.

New-Yorker Staats Zeitung.
He returned to us now one of the world's masters.

New-Yorker Staats Zeitung.
He did not for one moment lose the style or the inspiration of Beethoven.

The Sun.
The Brahms concerto is next to Beethoven's in breadth and depth of thought.

The Evening Post.
His performance of the Beethoven concerto was the best thing of its kind heard in New York for a quarter of a century.

The New York Times.
He has grown in every way; in technical power, in depth of feeling and poetic insight; in repose, in largeness of view, in breadth of sympathy.

The New York Times.
There was stamped upon his playing always the mark of unquestionable authority.

The Globe.
Kreisler always feels the classical restraint of good taste.

The World.
Kreisler played the Brahms concerto with occasional patches of roughness.

The New York Press.
His cadenzas were not at all times quite within the frame of the musical picture.

THE NEW YORK HERALD.
Mr. Damrosch's forces supplied less satisfactory accompaniments than could have been desired.

THE NEW YORK HERALD.
Mr. Kreisler's playing was of unequal merit, as it has been before.

New-Yorker Staats Zeitung.
At times he was guilty of technical inaccuracies.

New-Yorker Staats Zeitung.
He was guilty of a certain roughness in the Brahms concerto.

THE EVENING MAIL.
Kreisler's cadenza * * was treated in a way only possible in a virtuoso passage for a single violin.

The New York Press.
Caruso did not pour out quite as voluminous vocal splendors as in the first performance.

New York American.
Bella Alten, as Musetta, was precise even in her exclamations.

The New York Times.
The part of Mimi is not, perhaps, one of Madame Sembrich's characteristic impersonations.

The New York Press.
Never has there been so smooth a performance.

The New York Times.
His cadenzas are written in the spirit of the work.

The New York Times.
The accompaniments were supplied remarkably well.

The Evening Post.
He seemed an inspired bard telling of wonders accessible only to the initiated—a guide to the hidden Grailburg of genius. Some say there are no modern miracles. They have not heard Fritz Kreisler.

NEW YORK DAILY NEWS.
His technic is perfect.

The Evening Post.
The amount of technical skill required to play this music so smoothly and elegantly is inconceivable to the public.

The Evening Sun.
The single instrument took on an orchestral quality of its own in these daring flights. * * *

"Boheme."

New York American.
Caruso scattered high notes and ravishing phrases with amazing ease.

The New York Press.
Bella Alten, as Musetta, may charm those who cannot detect her atrocious Italian, but to others the effect is ridiculously incongruous.

THE NEW YORK HERALD.
Madame Sembrich has no other role in her repertory which, on the whole, so well displays her wide range of gifts, vocal and dramatic.

The New York Times.
Mr. Parvis has been put in as Schaunard, not at all to the advantage of the general effect.

New-Yorker Staats Zeitung.
Caruso was not quite at his best vocally.

The Evening Telegram.
Mr. Caruso as Rodolfo did not appear to exert himself until the second and third acts.

THE EVENING MAIL.
Mr. Vigna conducted with unnecessary noisiness of beat.

New-Yorker Staats Zeitung.
Lillian Blauvelt was set down on the house bill as one of the helpers in the entertainment, but she did not appear.

The Sun.
For the difficult art of recitation Miss Cheatam has scarcely a sufficient command of simple, vernacular elocution.

The Globe.
Hertz failed to give a really vivid interpretation of the score.

The Globe.
Burgstaller now makes Loge a sort of naughty Parsifal strayed into Valhalla, a fool. * * *

The World.
Marion Weed was a conventional Freia.

The Sun.
The Rhine daughters (Alten, Ralph and Mulford) left the bottom of the

The New York Press.
As Schaunard, Parvis showed himself to better advantage than in any other role he has sung in New York.

New-Yorker Staats Zeitung.
Caruso was in excellent voice.

The Evening Sun.
Those persons who thought Caruso was sparing his throat must have suddenly become snowblind and hurricane deaf.

The Evening Sun.
Conductor Vigna distinguished himself by rapping for order when Caruso and Sembrich tried to show him how their pet phrase should be sung.

Miss Cheatam's Recital.

The New York Times.
Miss Cheatam's program yesterday was supplemented by Mme. Blauvelt. * * *

New York American.
In the monologue all the delicate qualities of Miss Cheatam's art of acting were expressed. She was ingenuous, youthful, arch, impetuous.

"Rheingold."

The New York Times.
The orchestral score was read by Mr. Hertz with greater euphony and elaboration of detail than it has sometimes been in the past.

The New York Times.
Burgstaller manages to express much of the picturesqueness and saturnine humor of the part of Loge.

THE EVENING MAIL.
Miss Weed was a competent Freia.

The New York Press.
The difficult ensemble music of the trio of nixies

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was sung more successfully than usual.

The Evening Telegram
Wotan, as portrayed by Mr. van Rooy, was less impressive at times than could have been desired.

THE EVENING MAIL
Van Rooy's Wotan reached the highest level

The Sun.
Kreisler's intonation * * was not all that fastidious ears could desire.

The World.
He played the Tchaikovsky concerto with great clarity.

The Globe
Mühlmann had moments of vocal timidity for such a big fellow.

The Sun.
Mr. Mühlmann deserves especial mention for the intelligence of his Fasolt.

THE NEW YORK HERALD
Mr. Hertz's reading of the first scene developed some decidedly weak spots.

The World.
Alfred Hertz conducted effectively.

New-York Tribune
Here the musicians needed a firmer, clearer, more authoritative beat than they could find in the waving arms and beckoning hands of the conductor who electrified them in the symphony. The reason was plain to the observant ones who sat in the seats of the listeners. Mr. Safonoff conducted without a baton. He has a notion that since the baton has ceased to have the dimensions of a marshal's staff it has lost its utility.

The New York Times.
Mr. Safonoff, as it had been announced that he would do, conducted without a baton. All such technical methods are matters that lie between the conductor and his men, and what is best for their purposes is the final criterion for them. The conductor seemed able to convey his intentions unequivocally, and it remained only for the public to admire the cleverness of his beat and of his signs.

The Globe
The stage management was often distressing.

The Sun.
The formidably difficult stage effects were on the whole well managed.

The World.
It was a "Rheingold" performance that was full of mishaps of stage management. This work is an extremely difficult one to produce, the several changes of scene and the lack of entr'actes making its performance almost precarious.

NEW YORK DAILY NEWS
Many performances of it have been given during the past fifteen years since the opera was first introduced to New York audiences, but so far as the mechanical effects are concerned none were ever better executed than those presented last evening.

The New York Press
Tchaikovsky's overture is not nearly as interesting a composition as the Glazounow symphony.

The New York Times.
Tchaikovsky's "fantasy overture" overtopped the (Glazounow) symphony by many cubits.

New-Yorker Staats Zeitung
It cannot be said that Madame Homer (Fricka) did justice to the task which she undertook.

New York American
Amazingly, she made of it an accomplished work of art.

THE NEW YORK HERALD
The Rhine maidens were anything but satisfactory, either in pitch or precision.

New-Yorker Staats Zeitung
The Rhine daughters sang on the whole with purity of intonation * * * and with rhythmic precision.

New-Yorker Staats Zeitung
Glazounow is lacking in the mighty individuality of Tchaikovsky.

New-York Tribune
Glazounow, of all his contemporaries, seems called to succeed Tchaikovsky.

New-Yorker Staats Zeitung
Hertz hurried the tempo too greatly in some places.

New York American
The severest critics of Hertz said that he was doing his best work.

Philharmonic Concert.
The New York Times.
The fatal facility that has been charged against Glazounow seems only too evident in this symphony. Its musical inspiration is light; few of its themes are highly significant, and its impression on the whole is rather of cleverness and dexterity * * * than of abiding beauty or of the inevitable expression of deeply felt ideas.

THE NEW YORK HERALD
Glazounow's symphony is surcharged with Slavic pessimism, and so needs the strong Russian accent, the true flavor of the soil which Mr. Safonoff's reading gave it yesterday. It proved a work noble in plan and of sustained power, even thrilling at times.

The New York Times.
Madame Nordica's Aida is not the part of all parts which one would choose to exhibit her qualities and qualifications.

The Globe
No part that Nordica takes suits her better temperamentally than Aida. No music that she sings displays more fully the mature richness of her voice.

New York American
The Rhine daughters were very inefficient.

NEW YORK DAILY NEWS
The Rhine daughters sang bewitchingly.

The Sun.
The second movement is the most musicianly of the entire work.

New-Yorker Staats Zeitung
The first movement of the symphony is unquestionably the most musical.

Max Burkhardt's opera, "König Drosselbart," which was produced in Cologne a year ago with enormous success, will again be given under the direction of Lohse. The work has also been accepted by the Erfurt Opera.

A London paper says that next May a new symphony composed by Paderewski will be performed in London. Its title is "The Year 1863" (the date of the last Polish rising).

The Nikisch prize, open to students of the Leipzig Conservatory, was jointly won by Georg von Pomeranzoff and Ehrich Feldweg.

THE EVENING MAIL
The orchestra played raggedly.

The Sun.
The orchestra played its best.

THE EVENING MAIL
Goritz overdid the strenuousness of Alberich (or has Bispham's voice, marked by nature for the dull ferocity of this music, spoiled New Yorkers for any other)?

New-Yorker Staats Zeitung
Last year Goritz's Alberich was recognized as the best that New York has ever had. * * * Goritz freed the part from those eccentricities which Mr. Bispham used to allow himself at one time.

The New York Times.
In the finale the composer has resorted to * * * characteristic mournful cadences.

The Sun.
The finale is a vigorous carnival of tone color.

THE EVENING MAIL
Gredner was a none too certain Donner.

The New York Press
Gredner proved himself an adequate Donner.

The Sun.
The movements of the swimming maidens were neither free nor illusive. They went up and down as if hoisted by wires.

The Evening Telegram
The wires were gratefully inconspicuous in the scene in the depths of the river, and the Rhine maidens floated about with an eerie grace in keeping with the general enchantment.

The Evening Sun.
Goritz is not at his best in Alberich's curse.

The Evening Post.
Alberich's curse was a masterpiece.

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PHILADELPHIA.

PHILADELPHIA, January 10, 1905.

THERE will be no Philadelphia Orchestra concerts this week at the Academy, but the musicians will devote their time to a popular concert to be given in the Kensington district, the first one of the season, under the auspices of the Civic Club, on Monday evening, and several trips to nearby Pennsylvania cities. The concerts will be resumed on Friday and Saturday of next week, and the soloist will be Eugen d'Albert.

Mr. Scheel paid a tribute to the memory of Theodore Thomas by changing his program on Friday afternoon and Saturday evening of last week, playing "Siegfried's Death" from "Die Götterdämmerung."

Josef Hofmann will give his only recital in Philadelphia this season at the Academy of Music on Saturday afternoon of this week.

There will be one operatic performance in Philadelphia at the Academy this evening, when "Lucia" will be sung, with Sembrich as the soloist.

Veecey, the famous boy violinist, will be heard in concert in Philadelphia on January 26.

Savage's English production of "Parsifal" closed a two weeks' engagement in Philadelphia last Saturday evening. It was not a notable financial success, although very much of an artistic one. The first dozen performances were attended by audiences that only filled the house about one-half, but the last three days of last week the theatre was crowded at each performance.

Frederic Martin's Engagements.

FREDERIC MARTIN, the basso, has ten engagements booked for this year, so far, with others of importance pending. They are:

- Jan. 6—"Messiah," Tarrytown, N. Y.
- 12—Afternoon musicale, Union League Club, Brooklyn, N. Y.
- 19—Handel's "Samson," York, Pa., Oratorio Society.
- 22—Sunday afternoon musicale with Victor Harris.
- Feb. 7—Carl Busch's "King Olaf" with Reading, Pa., Choral Society.
- 21—"Faust," Gloucester, Mass., Musical Festival.
- 22—"Faust," Lynn, Mass., Choral Society, second appearance this season.
- April 27—Haydn's "Seasons," Baltimore, Md., Oratorio Society, third appearance.
- 28—Mendelssohn's "St. Paul" with Frederick, Md., Choral Society.
- May —"Elijah" with Allentown, Pa., Oratorio Society, date not decided, third appearance.

December 8 he sang in Lynn, Mass., and December 31 in Toledo, Ohio, when local papers said of his singing:

Mr. Martin won applause in each of his solos, and he was frequently encored. He possesses a rich, deep and melodious voice, and sings with marked spirit and ease. He uses the orchestra to advantage, and makes a most pleasing effect upon his hearers.—Lynn Evening News.

Few singers ever received greater evidence of appreciation than did Mr. Martin. His every number was applauded and at the finish of the arias "Why Do the Nations" and "The Trumpet Shall Sound" there was a demonstration that lasted several moments.—Lynn Evening Item.

Frederic Martin, though new to Toledo, was well known to many concertgoers in these parts through his appearance at Ann Arbor

and other neighboring festivals. He fairly carried off the honors last evening, proving to be the best oratorio singer that had appeared in Toledo for a long time. He received quite an ovation after "Why Do the Nations," which was magnificently declaimed, and his other numbers won well merited applause. His work throughout was beyond reproach.—Toledo Blade.

Frederic Martin was easily the star of the evening. Gifted with a fine voice of smooth and even quality and under splendid control, and also with a mind capable of grasping and using that voice as a means of interpretation of the best in music, he makes the kind of singer heard but too seldom. In his work last evening he adhered strictly to the traditional, yet at the same time imbued his interpretations with his own personality, a combination not always attained by an oratorio singer. His singing of "Why Do the Nations Rage" was masterly and, indeed, throughout the evening he spoke with a musical authority that was eminently satisfactory.—Toledo Daily Times.

FRANK CROXTON IN ORATORIO.

THAT the work of Frank Croxton in oratorio is of a high order will be seen by the notes from the press which follow:

The bass, Frank Croxton, has a voice and temperament which are entirely suited to oratorio music. His voice is one of great resonance, which he uses with precision. His work in the difficult aria, "Why Do the Nations so Furiously Rage?" was superior in quality and earned the most enthusiastic applause bestowed during the evening.—The Washington Post.

The work of the bass, Mr. Croxton, was excellent. He sang "The People That Walked in Darkness" admirably, with fine voice and adequate expression.—The Boston Post.

Mr. Croxton sings the music of "The Messiah" well. He displayed a beautiful voice of great depth and resonance.—Boston Globe.

Mr. Croxton displayed a superb voice.—The New York Herald.

The quartet included Lillian Blauvelt, Janet Spencer, John Young and Frank Croxton. The last named is a newcomer in New York concert halls. He sings in a manly and unaffected way and discloses an excellent voice.—New York Times.

Frank Croxton, the basso, showed he had an ample and sonorous voice which he uses intelligently.—The New York Press.

The bass score is the largest part of the solo work in the "Creation," and was most ably handled by Mr. Croxton. His work was warmly applauded.—The Chambersburg (Pa.) Repository.

With soloists famous in the field of oratorio, Haydn's "Creation" was sung on Wednesday evening to the great pleasure of a large music loving audience. The solo work was the best ever heard here. The soprano and the bass had the greater tasks and they acquitted themselves as the artists they are. Mr. Croxton found great favor with the audience because of his splendid work. The music of Haydn calls for great range of voice, dramatic acumen, and more than passing flexibility. Mr. Croxton measured up to the requirements in a way that justified the good things claimed for him prior to his appearance here. The recitative "And God Made the Firmament" was probably the most telling achievement of the evening, although there was a great deal of this class of singing required.

He was at his best, however, in "Rolling in Foaming Billows," and his work in the slow melody "Softly Purling Glides on the Limpid Brook" stamped him as having thorough understanding of the picture Haydn meant to display in writing the description of the first brook. In the aria "Now Heaven in Fullest Glory Shone" the grandeur of his magnificent voice was shown, but whether in fortissimo or softest effects he was equal to every demand.—Chambersburg (Pa.) Valley Spirit.

Georg Henschel's Flying Trip.

GEORG HENSCHER will leave for England on the Lucania, and after conducting two orchestral concerts in Glasgow he is to return on the same steamer and take up his permanent residence in Boston.

BOSTON.

BOSTON, January 7, 1905.

THE program of the Boston Orchestral Club, Mrs. Richard J. Hall, president, was made up of compositions new to this country, with the exception of the last number: "Danse Slave," Chabrier; "Prélude d'Axel," Alexandre Georges; "Andante pour Viola et Orchestre," H. Sitt; "Boabdil" (Poème Symphonique), G. Sporek; Concerto E minor (first movement), C. Forsyth; "Gymnopédies," No. 1, No. 2, Erik Satie; "Meditation on the Seventh Prelude of J. S. Bach," J. Bordier; "Marche Héroïque de Szabadi," Massenet.

At the next concert of the Thursday Morning Club on January 19 the choir of Dr. Hale's church will sing a quartet by Hoffmann.

Francis Rogers sang two groups of songs at the Sunday afternoon concert. He was in fine voice, and was obliged to respond to encores.

Katherine Lincoln was the soloist at yesterday's Angelus recital, her numbers being "My Mother Bids Me Bind My Hair," "Dear Heart," and "Chanson Provençale."

Arthur Hubbard is much gratified at the fine success Margaret Roche made in "The Messiah" at the Handel and Haydn concert, and also in the same work in Worcester. Some press notices follow:

For the second time in four weeks Miss Roche won honor in Mr. Butler's concerts. She made her first telling impression with "He Shall Feed His Flock."—Worcester Telegram.

Margaret Roche, the contralto, won the admiration of her audience when she sang "He Shall Feed His Flock." She has a rich and full voice with a magnificent range.—Worcester Gazette.

Miss Roche has a powerful voice of pleasing quality. On the average she was decidedly the best of the soloists.—Boston Post.

The rich, resonant alto voice of Miss Roche was a veritable treat to hear, especially in the pastoral "He Shall Feed His Flock."—Boston Globe.

Miss Roche sang the alto role in an exquisite manner.—Boston Journal.

The Apollo Club's second concert will be given January 11, at Jordan Hall, with the assistance of Anita Rio, soprano.

An evening of Celtic music is announced by the Twentieth Century Club for January 10, under the direction of Henry F. Gilbert with the assistance of Rosetta Key, Leila Simon, Alfred F. Denghausen, Felix Fox, and Carl E. Lamson.

Gertrude Walker, a pupil of Mme. Franklin Salisbury, will give a song recital, under the auspices of the Metaphysical Club, Huntington Chambers, with the assistance of Adeline Connell, pianist, and Leo Van Vliet, cellist.

Friml Plays.

RUDOLF FRIML was one of the soloists at the latest ladies' day of the Lotos Club, Thursday, January 5.

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Address HENRY WOLFSOHN, New York.

Soprano.

PRIMA DONNA { WALTER DAMROSCH.

1904.
CAMPANARI.

SPRING TOUR, 1905.

WALTER DAMROSCH

and the New York Symphony Orchestra in Texas and the Southwest.

YSAYE as Soloist.

Tour under the Management of R. E. JOHNSTON, St. James Building, New York.

EMILE LEVY, Travelling Representative.

ALBERTO JONAS IN CANADA.

ALBERTO JONAS, the distinguished Spanish-American pianist and musical director of the Michigan Conservatory of Music in Detroit, was most successful on his recent recital tour in Canada. Paragraphs from some of the criticisms read:

A large and fashionable audience greeted Alberto Jonas, the Spanish pianist, at his recital at the Grand last night, and it heard one of the finest recitals that has ever been given in this city since Jonas last played here. His quiet, unaffected manner carried with it much charm, and his first chord caused an instant hush to fall, which was almost a spell, broken only when the last note of the Chopin sonata had died away. As the different movements of the beautiful tone poem were played the interest increased, and kept increasing throughout the entire program. One does not often have the opportunity of hearing Chopin played as Jonas played him last night. His fondness for that composer may be seen by a glance at the program. His playing was a revelation of the beauties of Chopin. He imparted wealth of coloring to his playing, and got effects from the instrument that one would scarcely think possible; which, indeed, are impossible to most players. His easy manner of playing the singing melodies that largely make the charm of Chopin's music was full of grace, and those who heard him play the cantabile of the funeral march will not soon forget its beauty. The playing of the Paganini campanella, arranged by Liszt, was a wonderfully brilliant display of fingering and expression, perhaps the piece that best showed his ability in that direction.—The Hamilton Herald, December 14, 1904.

All his numbers were appreciated and warmly applauded, but some of them—notable the Paganini-Liszt number, the "Marche Militaire" and the ballade in A flat major (the concluding piece of each series)—roused the audience to a pitch of enthusiasm that was as genuine as it was unstinted. While the auditors enjoyed those numbers that demonstrated the senior's brilliancy of execution, they were not less appreciative of his splendid work in the pianissimo effects. His comprehensive technique enabled him to bring out firmly, yet delicately, every note, and the master hand was quite as apparent in the fine passages as in the more florid efforts.—The Hamilton Spectator.

It is no ordinary musician who holds an audience under his spell for nearly two hours, but this is what occurred at the Jonas recital in the Auditorium last evening. The building was filled in every part with an audience representative of all that is cultured and refined in music loving London, and undoubtedly there was not one there but was fascinated by the feast provided by this Spanish genius. Jonas is certainly the most brilliant exponent of piano playing that has visited this city in recent years, and the program he submitted last night was one which was amply sufficient to test the powers of any professor of the instrument. From the striking of the first note, until the cadence of the last chord had died away the audience were entranced.—The London (Ont.) Free Press, December 15, 1904.

For the second time within a couple of years London has had the genuine pleasure of listening to Alberto Jonas in recital. Since this artist's last appearance he has been residing in Detroit, his principal work being the musical direction of the Michigan Conservatory of Music. Under Mr. Jonas' superintendence this institution has acquired unique distinction in its class, not merely for the quality of work accomplished but for the rather exceptional methods which are used, severe tests, not only of talent, but also of means, being imposed before the candidates are admitted, assuring for the faculty a supply of the best material.

The program presented last night was one calculated to show the player to best advantage, the works presented being practically without exception from the pens of the modern romantic school of composers, and from the type represented by Chopin, Liszt and Moszkowski.

The opening number, Chopin's B flat minor sonata, is seldom given in its entirety, its extreme length ranking it with the same composer's concertos as being the most difficult of his compositions to listen to. Concertgoers will remember the interpretation given

it at Rosenthal's memorable recital in the old opera house. Its length does not prevent it from being a work of extraordinary beauty, the wealth of theme being almost comparable to the rich profusion of Schubert.

Later in the program came the A flat ballade, three of the mazurkas, a Tausig and a Saint-Saens arrangement, a Moszkowski etude, two Liszt numbers, including the "Campanella," and a "Romance," by Xavier Carlier. This last, if not a novelty, at least has not been seen on recital programs here before.—The London (Ont.) Advertiser.

Carl E. Duff's Pupils' Recital.

WEDNESDAY, January 11, at 8:15 p. m., Dr. Duff will give a recital by his pupils in the Aeolian Hall, Thirty-fourth street and Fifth avenue.

This will be the first pupils' recital ever given by this famous singer and teacher, and promises to be an event worthy of note. Many of his pupils who will take part are well known singers now before the public.

Anyone wishing to attend the recital may have tickets by addressing John W. Nichols, 30 East Twenty-third street.

The following are a few of the dates filled by Dr. Duff in November and December:

- Nov. 7—Cleveland, Ohio, concert.
10—Cambridge, Ohio, concert.
11—Ashland, Ohio, concert.
14—Washington, Ohio, concert.
15—Athens, Ohio, concert.
16—Marion, Ohio, concert.
17—Newark, Ohio, concert.
18—Salem, Ohio, concert.
24—Scranton, Pa., Eisteddfod.
28—City, concert.
29—City, "Thanatopsis."
Dec. 2—City, concert.
4—Yonkers, N. Y., concert.
4—Brooklyn, N. Y., "Messiah."
6—City, concert.
9—Newark, N. J., "Aida."
11—City, recital.
15—Plainfield, N. J., concert.
17—City, concert.
20—City, concert.
22—City, "Messiah."

Some Hayes Artist Pupils.

EDWARD HAYES, the teacher of some singers prominently before the public, speaks in high praise of Millicent Brennan and her work. She is to sing in the opera now in preparation at Carnegie Lyceum, and recently won encomiums for her singing at a state concert in Montreal. Eleanor Marx has returned from Richmond, where she sang with great success. Mrs. Weed, an alto of the Schumann-Heink order, has a most promising voice. Miss Brockel has been admitted to the opera school, without conditions. Mrs. George L. Peacock, soprano, also teacher of voice, from Detroit, is a singer who, should she elect to remain in the metropolis, would soon rank with the best. This is Mr. Hayes' first season, yet his time is filled with singers with fine voices, who are scattering his renown everywhere.

Buchhalter Recital.

SIMON BUCHHALTER, the pianist, will give a recital at his studio, 15 East Fifty-ninth street, Thursday afternoon, January 19.

GRACE LONGLEY, SOPRANO.

GRACE LONGLEY, a soprano now residing in New York, belongs to a musical family and so it would seem comes naturally by the artistic gifts that are making her celebrated. Miss Longley's father was a tenor and a leading church singer of Cincinnati and her mother was also an accomplished vocalist and musician. During her childhood Miss Longley received a thorough foundation training in music. She studied piano and harmony and at the proper age vocal lessons were added. Miss Longley had sung in church choirs in Los Angeles, Cal., and Denver, Col., before coming to New York to study with Oscar Saenger. As soon as she reached New York she secured the position of solo soprano with the Church of the Strangers and in less than two years after her arrival here she was chosen from many applicants for leading soprano of Holy Trinity Church, Brooklyn, of which Samuel A. Baldwin is organist and choirmaster.

Miss Longley's December engagements included a concert by the Junger Maennerchor of Philadelphia and "The Messiah" by the Choral Art Society of Bay Ridge, N. Y. Some press notices follow:

That Miss Longley is a true artist was evident from her singing of the first note. Miss Longley possesses an exceptionally high soprano voice, clear as a bell, an impeccable attack, distinct enunciation and a sympathy of expression so seldom found in most sopranos. Her voice is full, rich and very bright in the upper register, which she uses without the slightest effort. The ease with which Miss Longley spoke German awoke general attention. We will be pleased to welcome this talented artist again.—(Translation) Philadelphia Gazette, November 28, 1904.

Of the soloists of the evening, Grace Longley, soprano soloist of the Holy Trinity Church, Brooklyn, N. Y., gave much pleasure with the brilliancy of her noble, wonderfully even voice. Her artistic interpretation, as also her excellent training, showed in the rendition of the two delightful songs, "Love's Journey" and "Found," by Louis V. Saar, also the "Cradle Song" and "Venus Hymn," by d'Albert, and the solos in Mendelssohn's "Loreley." She was most enthusiastically received and was compelled to respond to an encore.—(Translation) Philadelphia Democrat, November 28, 1904.

Grace Longley sang the "Venus Hymn," by d'Albert, with fine dramatic sense. Both in the two songs by Louis V. Saar, "Liebesfahrt" and "Gefunden," and in the difficult declamatory music of Mendelssohn's "Loreley," Miss Longley exhibited a fine intellectual appreciation, and as she has a pure, sweet soprano, her singing was one of the most agreeable features of the concert, which, like so many of the entertainments given by this society, had a particular value of its own.—Philadelphia Ledger, November 29, 1904.

Some Schenck Songs.

JEAN LANE BROOKS, who was to have sung at the concert of Elliott Schenck's compositions recently, became ill, and her place was filled at short notice by Georgia Nelson, who sang "The Summer Sea," "Love Me Forever," "The Deep Sea Pearl," "Panfil's Song" and "Go, Lovely Rose" most effectively.

Von Ende Pupil Recital.

SAMUEL SARON, a young violinist, pupil of Herwegh von Ende, gave a recital last night (January 10) at the American Institute of Applied Music. Mr. Saron was assisted by Avis Day Lippincott, soprano; Arthur H. Gutman, pianist; and William F. Sherman, accompanist.

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—BY—
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THE MUSICAL COURIER, December 28, 1904, reviews Dr. Rhys-Herbert's above mentioned two new songs as follows:

TWO NEW SONGS.

"DONALD," a very melodious and effective lyric in the Scotch mode, by W. Rhys-Herbert, has just been published by J. Fischer & Brother, New York. The sentiment of the song is refined, and its music made with harmonic skill and due regard for vocal exigencies. "GOLDEN DAYS," also by Rhys-Herbert, is a song of more robust facture, in the ballad style, and ends with a climax that should never fail of its effect if well delivered. The words are particularly well conceived and have been felicitously translated into music.

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—London Daily Mail.

IN EUROPE AFTER OCTOBER 1st.

Address care HERMANN WOLFF MUSICAL BUREAU,
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WASHINGTON.

WASHINGTON, D. C., January 6, 1905.

"WOULD you advise me to go to Washington? Do you think there is a field for me there?"

Singers, players, music teachers: Elsewhere.

There is a "field" always, everywhere, for anybody who will "teach" instead of "giving lessons"; who will institute a new, vital, original, but yet valuable order of things in the rut worn and monotonous "concert" and "recital" course; and for those, who, with a gift for imparting, will open up large special schools for class instruction in fundamentals. Also for those who will throw aside old conventional false feeling and false pride and pose, and so called "sensitiveness" in the matter of building themselves up, who will go to the front as warriors.

Washington is not a "field," it is a centre. The field is the entire South and Southwest lying outside, the Virginias, Carolinas, Alabama, Tennessee, Mississippi, Texas, Idaho, Dakota, Minnesota and the rest, where there are thousands of children needing and wanting musical instruction, and thousands of people hungry for the literature of music, and for all the informations that are going on in the "elsewheres" of the country. It is a field enormous and comparatively unsupplied. There is no danger whatever of an oversupply of teachers, or of musicians in any department able and ready to meet this demand. There is no Chinese wall around Washington, and there is limitless district all around in which to open up activity.

What is needed in Washington is not place, but attractive activity, as above indicated, seconded by attractive and incessant setting forth of the knowledge of that activity to the "field" throughout the country. One of these is as hopeless as the other, without the other. There are three classes of things which are as hindering as they are erroneous in regard to Washington (to any place as a work centre). One is a class of dry minded people, who spread the stereotyped malady that "Washington has been, Washington is and Washington will be." Another is a class who expect to come here known and desired above all others, who therefore expect that things will hunt them up and search them out, and who wait and wait, and finally join the ranks of the pessimists. The third is a class who sell themselves as artists for nothing, who give their beautiful and valuable services for not even courtesy, to people of fashion who ask of musicians what they dare not ask of caterers, florists and decorators. Musicians have made a race of deadbeats of themselves by this mistaken type of advertising. This does not apply to debuts or first appearances in a city, but to those who imagine that because they do it once they must forever keep it up. This leads to complete disintegration of all parties concerned. A woman has no right to ask music for nothing when she is obliged to pay for flowers and chocolate. She would not do it if she knew she could not have it. Then she would want to pay for it, and to pay high. And thus only may some be taught to appreciate music. A musician has no more right to give his dearly bought services than has the man of meat. So long as musicians must pay for lessons, for pianos, for roofs and for dinners, so long should they charge for their services, else they cannot pay their own just debts.

There is no such thing as "Washington is, was, or will be," of the dry bones. Washington (as is every other place) is just what is made of it. There is large place and welcome in Washington for those who come. But they must not come expecting to be recipients but movers, searchers. It is not enough now to work only with piano scale, song or pupil. One must also face the problem of

creating the audience, the school, as demand for his supply. There is not sufficient material certainly in Washington itself of either pupil or audience. But Washington is a legitimate centre into which material from the immense other sections may be garnered. It is made for this, destined to it by all the laws of position and of condition. Every person of intuition and energy who comes into it helps push the place toward this fulfillment. Within a year even the town has shown what can be done in these very lines.

But no merit, real or imagined, is sufficient in these days to attract of itself within the reasonable lifetime. There are too many clever hustlers without any merit. And there are too many of real worth, too, who have learned how to hustle intelligently and so make the most of their values. Things have changed since the time when there was a great person here and there like mountain peaks. The world is filled today with genuine power gift in mountain peak ranges, side by side for distance. But also with worlds needing such. The one who best understands this, and knows that he has to seek, to search, to attract as well as to be, is the one who wins. Let all musicians who so understand it face the situation, lay plans, pack up and come. The others would only be disappointed in so doing. The United States is a great and a rich harvest field these days, and Washington is a beautiful, elegant, graceful, tranquil and suitable place in which to "stow away" goods, mental and material.

Creatore comes on Sunday. This will be his last visit before a prolonged visit to the Western Coast. His program is representative, including the "Entry into Walhalla," the "Gioconda" finale, Goldmark's "Spring" overture, and other gems. There is a decided feeling in Washington looking to make Creatore a fixture in the District in the general interest of music education. His music in all departments is educational, to singers, to directors, to accompanists; a reproof to all careless, unfinished work, to artistic impulse an inspiration, to audiences intense pleasure and satisfaction. It seems fitting that Washington should be the headquarters of such a genius. The feeling is certainly in favor of it.

Mrs. Clarence B. Rheem is one of Washington's live musicians, vibrating, optimistic, enthusiastic, industrious, large hearted, encouraging, and is herself a splendid contralto singer. She does not teach, but is much in evidence artistically and a general favorite; is a member of the board and active member of the Musical Art Society, which has done so much for music in Washington; is an enthusiastic member of every audience and an ardent Creatorean. She and her husband, who is a music lover, attend all concerts of the great leader and spend much time thinking and talking about his music. The Rheem home is in every sense a music home and a liberal patron of musical endeavor. Mrs. Rheem is a favorite choir singer, is leader in part music combinations, and leans strongly to the Latin music.

Mrs. E. P. Knorr, infantile, petite and gifted, is one of the pillars and able workers in the Friday Morning Music Club of Washington. Of large nature and desirous of doing much for the art, she is ever responsive to call in the playing of solos, accompaniment, rehearsal, coaching effort or visit for the cause. She plays beautifully, reads rapidly and has a taste leading to the good and true in all departments. A pupil of MacDowell, she has skillfully arranged suitable music of that composer to the poem of "Evangeline," the same being read by a gifted sister and given here as entertainment with great success. "Enoch Arden" has been given successfully also. So attractive, indeed, is this form of entertainment that it is now in request outside of Washington, winning applause and dollars for the artists.

Alice Burbage has it to her credit as piano teacher that she makes theory and harmony a large and attractive part of piano education of her pupils. So attractively does she present this thorny necessity of music that many who would otherwise rebel are gaining valuable ground. Pupil herself of Jadassohn and of Schreck, in Leipsic, that she is mistress both of the study and of its teachings is understood. Another valuable feature of her teaching is that she prepares pupils in the programs of valuable visiting pianists—De Pachmann, d'Albert, Hofmann and others. Miss Burbage has a very large class this year, including the Misses Wilson, Walsh, De Koven and Townshend.

Of other valuable Washington violinists than those recently recited are Mrs. D. G. Lewis, Miss Heinrichs, Maud Sewall, Mira Chittenden, pupils of Mr. Loeffler; Mrs. Hequembourg, pupil of Ysaye and Halir; Bertha Stoddard-Lucas, and Miss Raynal, daughter of the Munich musician of that name.

The musical war cry of Mrs. Esputa-Daly, a well known Washington music teacher is "less culture and more education." It requires education to appreciate and to assimilate culture, she says in her characteristic way. There is too much playing and singing of the mediocre sort, from which there is little to be learned, too much study of scores and operatic arias and programs, too much of the end and not enough of the fundamental, the beginning, the necessary knowledge about music. Daughter of one of the pioneers of music education in the District, herself gifted with the sense of imparting and most conscientious, painstaking and enthusiastic, the Daly School of Music in the Northeast 1118 F street is one of the oldest and the busiest in the city.

Mrs. Routt-Johnson has planned a series of novel recitals by her piano pupils. Frances Andrew, of Illinois; Lillian Love, of Maryland; Miss Northrop, of Washington, among her elder students, will give individual recitals in a few weeks. Mrs. Stoner will read a Chopin essay at a Chopin recital. Mrs. Gordon Green, pupil of Mr. Whitney, will sing at another occasion. Little Gladys



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Strong, a gifted child pianist of the school, will be heard in a classic program at the New Willard. This remarkable child had the honor at the World's Fair of holding an audience for over an hour listening in astonishment to a program of the best music played wholly from memory. She and Roberta Amies, also of the Johnson school, are two prodigies of whom Washington is proud.

Professor Arthur E. Yundt has just returned from a most successful two weeks' holiday engagement through the country with a musical company organized by himself. Mr. Yundt is an esteemed teacher of violin, mandolin and guitar in Washington and a member of the now famous Cantori Napolitani, which made music recently at the White House under the direction of Mary A. Cryder.

Blanche Kessler, John Trophile, Harry Button, Louisa Wells, Leon Cohen, Luella Tyler, Bertha Volsky, Carrie J. Yarnell are working here quietly and modestly in music.

FANNIE EDGAR THOMAS

One Who Ought to Be Encouraged.

[WASHINGTON CORRESPONDENCE.]

SALLIE BRADLEY MACDUFFIE is one of those teachers in Washington who should be by all means encouraged, by the people of her section of country particularly. She is a typical Southern woman, with all the strengths and beauties and none of the supposed weaknesses of her class. Born in the South, of elite Southern parents, well trained in Northern musical education, teaching and living in various prominent points of the South, a favorite concert singer from youngest girlhood, this teacher has now come into ripe experience as an impartor of musical knowledge in various departments, with vocal work as a specialty.

Mrs. MacDuffie has more than the average common sense in this matter of musical education, and is distinctively original, while following the best models. She believes implicitly in beginning at the bottom and going consecutively to the top. And she has excellent judgment in assimilating this theory to various conditions. She believes in steering the mind to good taste, but leaving the individual temperament a chance to develop.

Scarcely more than a year in Washington, Mrs. MacDuffie has already gained a large and valuable acquaintance, her specially social nature helping much in this direction. She is a great favorite here. She has established a residential studio for private and interpretive work in one of the nicest hotels of the residential district of Washington, and a downtown centre in the shopping district. In the latter she holds classes in various fundamental departments, has a large choral class, which she trains from the foundation, through sight reading and theory, and is there training a female quartet. Here, too, she receives and talks music to all who remember to turn up the stairway leading to 1329 when passing through busy F street. Mrs. MacDuffie has many excellent ideas in relation to music work in general, which must be reserved for another time. She numbers pupils from Texas, Alabama and Oklahoma among her students.

Interesting Vocalists.

[WASHINGTON CORRESPONDENCE.]

ANNA MILLER WOOD, the well known Boston vocalist, is visiting in Washington, D. C., at the homes of Admiral Mason and of Mrs. Jeffrey Parsons. She is to sing tomorrow afternoon at a reception given by Mrs. Henry Wadsworth, whose patronage of music in Washington has won for her the everlasting gratitude and esteem of all lovers of the art. Mrs. Wood returns too soon to Boston, and will be welcome again to the capital.

Interest was added to the last Symphony popular concert by its marking the debut of Frances Thomas, a very young singer of admirable voice and most pleasing person, who sang, with the orchestra, Jeanne d'Arc's "Farewell to the Mountains," from the opera of "Jeanne d'Arc," by Tchaikowsky. This was an ambitious venture for a debutante. She sang also a group of love songs in which she was recalled. Miss Thomas is a pupil of Sydney Lloyd Wrightson, having studied with him for five years.

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SIXTIETH ANNUAL STATEMENT OF THE

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346 & 348 BROADWAY, NEW YORK CITY.

JANUARY 1, 1905.

ASSETS.

(Company does not invest in or loan upon stocks of any kind.)	
United States, State, City, County and other Bonds, book value, December 31, 1904.....	\$287,062,384
Bonds and Mortgages (413 first liens).....	23,595,105
Deposits in 489 Banks throughout the world (at interest, \$15,241,793).....	17,694,110
Loans to Policyholders on their Policies as security (reserve value, \$50,000,000).....	35,867,475
Real Estate (23 pieces, including 11 office buildings, valued at \$10,940,000).....	13,257,500
Loans on Bonds (market value, \$783,565).....	550,000
Quarterly and Semi-Annual Premiums not yet due, and premiums in transit, reserve charged in Liabilities.....	6,832,497
Premium Notes on Policies in force (Legal Reserve to secure same, \$5,500,000).....	3,331,618
Interest and Rents accrued.....	2,469,571

TOTAL ASSETS (per Certificate of New York Ins. Dept.).....\$390,660,260

LIABILITIES.

POLICY RESERVE, per Certificate of New York Insurance Department (see below), December 31, 1904.....	\$336,222,459
All other Liabilities: Policy Claims, Annuities, Endowments, &c., awaiting presentment for payment.....	5,909,661
ADDITIONAL RESERVE, WHICH THE COMPANY VOLUNTARILY SETS ASIDE IN EXCESS OF THE STATE'S REQUIREMENTS.....	\$6,830,023
RESERVE to provide dividends payable to policyholders during 1905, and in subsequent years, per policy contract—	
To holders of 20-Year Period Policies and longer.....	24,962,787
To holders of 15-Year Period Policies.....	5,736,259
To holders of 10-Year Period Policies.....	344,601
To holders of 5-Year Period Policies.....	303,837
To holders of Annual Dividend Policies.....	868,953
RESERVE to provide for all other contingencies.....	8,461,680

TOTAL ADDITIONAL RESERVES.....47,528,140

TOTAL LIABILITIES (per Certificate of New York Insurance Dept.).....\$390,660,260

INCOME, 1904.

New Premiums.....	\$16,133,823
Renewal Premiums.....	64,422,754
Interest, Rents, etc.....	16,334,695
TOTAL INCOME.....	\$96,891,272

DISBURSEMENTS, 1904.

Death Claims Paid.....	\$19,734,245
Endowments Paid.....	5,051,629
Annuities, Dividends, Surrender Values and Trust Instalments.....	15,597,988
Total paid policyholders.....	\$40,383,862
Commissions, Brokerages, and all other payments to Agents.....	9,363,651
Home Office and Branch Office Salaries and Physicians' Fees.....	6,497,990
Taxes, Advertising and all other expenses.....	3,586,226

TOTAL DISBURSEMENTS.....\$59,831,729

INSURANCE ACCOUNT.

	Number.	Amount.
Paid-for Insurances in Force, December 31, 1903.....	812,711	\$1,745,212,899
New Paid-for Insurances, 1904.....	185,367	331,295,606
Old Insurances Revived, etc.....	1,797	14,426,917
Totals.....	999,875	\$2,090,935,422
Total Terminated in 1904.....	75,163	162,326,955
Paid-for Insurances in Force, December 31, 1904.....	924,712	\$1,928,608,300
Gain in 1904.....	112,001	\$183,396,409

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" 6, Boston.	" 20, Chicago.	" 31, Evanston.	" 11, Cincinnati.
" 7, Boston.	" 21, Chicago.	FEB. 1, Toledo.	" 14, Ann Arbor.
" 10, Baltimore.	" 23, Minneapolis.	" 3, Pittsburg.	" 16, Cleveland.
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SAN FRANCISCO.

SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, January 2, 1905.

AFTER a stormy week of rain and wind New Year's Day dawned clear and beautiful.

The week as to music has been a quiet one, the Christmas music, in most part, being repeated yesterday in the churches.

Aside from this the only musical event has been Madame Gadski's opening concert at the St. Francis Hotel, a brilliant social function which took place within the week. This concert belonged to the series of society musicales that are being given at the St. Francis this winter.

Madame Gadski's regular concert season here opens tomorrow night at the Alhambra Theatre. Two other concerts will be given—Thursday night, January 5, and Saturday afternoon, January 7, respectively.

Will L. Greenbaum is the manager for San Francisco and the Coast.

Paderewski is advertised to appear in an extra concert next Sunday afternoon. The great pianist has been resting during the holidays at the home of his old friend, Madame Modjeska, at Santa Ana.

Among recent successes is the series of concert lectures on Indian music, by Arthur Farwell, at Lyric Hall. The concerts proved to be a great success, Mr. Farwell having made the closest study of every phase of music in Indian life.

De Pachmann is announced for Wednesday, January 25; Friday, January 27, and a matinee concert for Saturday, the 28th. D'Albert comes next and Arthur Friedheim, who plays before the Saturday Club in Sacramento this season, may also appear in concert here also.

The success of the Kopta Quartet during two seasons of concerts in this city brought to light many interesting facts concerning Wenzel Kopta himself. Mr. Kopta's love of the music written for string quartet dates back to his youth; he has long and successfully conducted concerts of this character through many seasons of European successes. Also in Philadelphia, as well as in European centres, has Mr. Kopta organized and directed through many series of concerts string quartets, which rendered the choicest chamber music with greatest success. He was the very dear friend of the immortal Dvorák, also of Smetana, and in his youth was closely associated with Richard Strauss, with whom he traveled through Italy concertizing. Mr. Kopta owns a large estate in Bohemia, and here for a period he retired from active professional work to rest and recuperate. He has located in San Francisco, and has his family with him. Mrs. Kopta is an authoress of ability, and has written several very interesting books, taking for her subject the folk lore of Bohemia. The Koptas are certainly an acquisition to San Francisco, though how much of an acquisition is not generally known.

During the "Christmas tour" of the Glee Club of the University of California a concert was given in the Con-

gregational Church at Sacramento. This visit to the capital proved to be a real event to the G. C. boys, as Governor Pardee turned the spacious attic of his hospitable mansion into a dormitory for the occasion, and the student musicians were his guests during their stay, and were fêted and feasted to their heart's content. The concert was a great success, the chorus work under the capable leadership of J. J. Rhea coming out strong and with fine effect, each encore being given in a comic vein and greatly enjoyed. Real talent of a high order was displayed in several instances. H. R. Hidden, who gave the "Armorer's Song," from "Robin Hood," showed himself to be possessed of a voice of fine resonance, sweetness of quality and splendid range. He sung with intelligence, and showed himself to be possessed of a good understanding and practical knowledge of vocal art. Lano Lisser played a piano solo, giving Sinding's graceful "Frühlingsrauschen." W. C. Davis, the violinist of the club, proved himself to be an inherent artist getting a tone from his instrument seldom heard except under pressure of a master touch.

Mrs. A. Wedmore Jones.

NEW MUSIC.

Two Duets for Contralto and Tenor.—Victor Harris; G. Schirmer, publisher.

Mr. Harris is always interesting and always shows evidences of a wide and, in fact, universal musical taste. Then he can do what many other composers cannot do, and that is, he can write singable songs, songs for the voice and songs with fitting musical setting. Such are his two duets, and both are worthy of wide recommendation.

Compositions for the Organ.—Arthur Bird; G. Schirmer, publisher.

Arthur Bird is one of the American composers who reside in Europe, in Berlin. The three compositions for the organ are "Oriental Sketches," No. 1 in C minor, No. 2 in F minor, and No. 3 in C minor, and they show a fine conception of the modern organ treatment, being at the same time an evidence of accomplished part writing. Mr. Bird proves that if he is not a song bird he is a musical theorist of splendid attainments.

New Vocal Music.

Singable songs, of not too high classic form, with piano accompaniment, by F. W. Vanderpool, include "O Laddie," a pathetic song, full of the charm of real feeling, to be had in three keys; "If," a fine three page song, with great climax, text by Ella Wheeler Wilcox; "Love Time," which goes with swing, spontaneous and effective; and "Cupid's Mirror," a tender love song, with harp-like accompaniment, and on the last page full chords to support a fervent melody. The last three songs are to be had for high or low voice. The piano parts recommend themselves because of their comparative simplicity, and all four will be found just the thing for that large public which wants tunefulness, and for the vocal teacher looking for something new but not trashy.

Published by N. Weinstein, the Flatiron Building, Broadway and Twenty-third street.

Maikki Järnefelt, who has been concertizing through Germany and Scandinavia with exceptional success, sang in Riga recently, where she repeated her triumphs.

MRS. DE MOSS IN THREE CITIES.

MARY HISSEM DE MOSS sang December 6 in Harrisburg, December 13 in Pittsburg, and December 25 in Chicago, earning much praise on all sides, the principal papers of these cities saying of her:

Mrs. Hissem de Moss, the soprano, scored a success that was almost unprecedented in Harrisburg, but certainly it was merited. To a clear, fresh, flexible voice of remarkably pure tone she adds an art that is above criticism and a peculiarly attractive personality. Her clear cut, birdlike notes and wonderful vocalization made her singing an unalloyed delight. Her staccato passages were the perfection of art, and she sang with a spontaneity that while it appears a heaven sent gift is in reality the hall mark of the artist.

That Madame de Moss' voice was pliant her easy mastery of the "Magic Flute" aria and the difficult vocalization of the Polonaise from "Mignon" gave ample proof. But it could also grow warm with sympathy, as the exquisite little gem of Dvorák, "Songs My Mother Taught Me," which she sang so charmingly as an encore, plainly showed. She also responded to incessant plaudits by singing delightfully "Oh! Had I Jubal's Lyre," by Handel, as a second encore.—Harrisburg, Pa., Telegraph, December 7, 1904.

Mrs. de Moss was in good voice and appeared three times on the program. Her songs were all well chosen and wisely arranged, and in responding to encores she sang Norris' "Cradle Song" and Hawley's "Sweetest Flower That Blows." Her voice is under perfect control and full of sympathy, and has developed in volume considerably since her last appearance in Pittsburg. She is one of the few who have proper tone production and who give pleasure to the student of that fascinating art.—Pittsburg Post, December 14, 1904.

Possessor of a notably clear, penetrating and well cultivated soprano, added materially to the pleasures of the performance.—Chicago Daily News, December 26, 1904.

Filled the soprano roles with taste and discretion. She has a brilliant voice.—Chicago Daily Journal.

A soprano of clear, light, but agreeable toned voice, who sings with a good degree of finish and with considerable appreciation of what constitutes correct oratorio style. Her best success was achieved last night in "Come Unto Him" and "I Know That My Redeemer Liveth."—Chicago Daily Tribune, December 26, 1904.

Found much favor. She has a clear voice of excellent quality and sings with ease and grace.—Chicago Chronicle, December 26, 1904.

Possesses flexibility and considerable volume.—Chicago Record-Herald, December 26, 1904.

Mrs. de Moss has a clear, fresh voice. "Rejoice Greatly" and "I Know That My Redeemer Liveth" were particularly well sung. The last named showed Madame de Moss' voice to excellent advantage.—Chicago Examiner, December 26, 1904.

Russell's Books on Singing.

LOUIS ARTHUR RUSSELL'S pamphlets for singers cover a large portion of the singer's needs. Hardly a point regarding the voice, its use and abuse, interpretation, appearance, but is well covered in these booklets. Newark and Buffalo papers said of them:

This pamphlet abounds in ideas which compel thought on the part of the earnest reader.

A most comprehensive booklet and should prove of much value to incipient singers and speakers.—The Evening News.

The real keynote of Mr. Russell's pamphlets is "common sense." Everybody who likes music, studies it or understands it, should read these little treatises.—The Daily Advertiser.

Exceedingly interesting even to the layman. They are full of deep thought and every singer should study them carefully.—Buffalo News.

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MARK HAMBOURG NOTICES.

APPENDED are some more press notices of this splendid pianist:

In addition to the Halle Orchestra, there was that prince of the younger pianists of today, Mark Hambourg, one of the most virile, if not the absolutely most cyclopean executant that the whole of Europe delights to honor, a pianist who has quite maintained the abundant promise of his prodigy days. Mark Hambourg last evening played with amazing power and marvellous distinction in Tchaikovsky's B flat minor concerto. * * * Time after time did Hambourg bow. Recall followed recall, and the young artist returned to the platform nearly half a score times.—*Sheffield Daily Independent*, December 6, 1904.

There was very little doubt that the great feature of the evening was the piano playing of Mark Hambourg. One is so accustomed on these occasions to the conventional order of things, however talented and brilliant, that the performance of this cultured Boanerges among pianists took everybody by surprise and eventually carried them to the highest pitch of enthusiasm. * * * From the familiar music of Chopin's nocturne and study, with all their breadth and variety of treatment by the composer, to the impetuous lilt and abandonment of Rubinstein's valses, was a striking transition, and thoroughly captivated the audience; but the marvellous execution and yet absolute harmony of the Mendelssohn-Liszt solo in the second part well nigh brought the entire audience to its feet. Hambourg literally flung himself at it, grappled with it in what one could only regard as a fine frenzy, inspired it, overcame it, conquered and lived to hear the tumultuous applause of the great audience around him. He was almost cheered on to the platform again, and altogether received quite an ovation. * * *—*Doncaster Chronicle*, October 28, 1904.

Temperament is, perhaps, Mark Hambourg's greatest gift. He has been described as an "epic pianist," and those who listened to his recital in the Assembly Rooms, Hull, last night will agree that the description is at any rate apt. It was Rubinstein who first approached seriously the problem of pianistic interpretation, and there is much in the playing of Mark Hambourg to remind one of the great virtuoso himself. Like Rubinstein, he rouses and fires his listeners by sheer force of temperament. In short, he is a temperamental pianist par excellence.—*Eastern Morning News*, May 30, 1904.

Not so very long ago, not long enough for it to be forgotten, there were only two types of pianists generally known. One was the severely mathematical player, the other the exponent of pianistic pyrotechny. The first occupied among interpreters of music much the same position as that held among composers by the writers of so-called Kappelmeeister music. Inasmuch as just as the latter composed notes, the performers of this school also confined their attention to notes. The other pianist also neglected the true essence of interpretation and frankly and openly paraded his mere dexterity. By a gradual process these two unsympathetic types have been superseded by an entirely new school of interpreters, or, to be more exact, there has sprung up a number of men who have, for the first time in the history of the instrument, approached seriously the problem of pianistic interpretation. The founder of this new race of pianists was Anton Rubinstein, and the majority of those representing it at the present day owe their training either to the great virtuoso himself or to the veteran professor of piano playing, Theodore Leschetizky. Mark Hambourg belongs to the latter, but he has also had before him from the very beginning of his studies the Rubinstein ideal. This realization of the Rubinstein methods has a far greater significance than that of a mere interpretative speciality. Rubinstein was a man who roused and fired his listeners by sheer force of temperament. He was, if one may be allowed the word, an epic pianist, and it is in this that Mark Hambourg chiefly resembles him. It is not surprising that his methods have occasionally alarmed those of the critics whose ideal is the restrained and intellectual, if you will, but coldly intellectual rendering, which is so frequently described as the conscientious. That is no more than his great prototype did, but even if listeners who possess those tastes are not roused by his fiery imagination they should at least realize that one reading of "Hamlet" does not necessarily present a totally different one.—*Eastern Morning News*, October 2, 1904.

We do not wonder that Mark Hambourg is giving to the world of piano playing a new sensation. There are piano players who arrest us by their delicate charm, soothing and caressing as Pachelmann; and there are piano players who command by their overpowering strength. To the latter class belongs Mark Hambourg. He is of the heroic school. He is in piano playing what the Wagnerian heroic tenor is to the warbler of the sensuous melody of Gounod. And each is good in his way; and each must be regarded in strict relation to his way. One is a chamber; the other a giant.

Mark Hambourg's mission is not to charm. So we gather from his playing last night. Nor do we believe that it is to surprise and to dazzle. Magnificent technician that he is, it is not with him a

question of technic first and everything else anywhere. We look upon him as taking his music seriously. When he plays Beethoven's F minor sonata he does it as an intellectual exposition of a great composer's thoughts. It is not everyone who would care to play the "Sonata Appassionata" as Mark Hambourg played it last night at the Assembly Rooms. Perhaps they would play it so had they the power of arm and the strength of finger, and the broad sweeping intellectual conception. There is often much of the "sour grape" attitude in the criticism of pianists.—*Hull Times*, October 5, 1904.

JEANNE RAUNAY SUCCESSFUL.

HERE are some press notices of the great French dramatic soprano who will probably be heard in America next season:

Jeanne Raunay was dazzling in the role of Titania. Small wonder that the poet could not resist her wonderful beauty, the enchantment of her voice and her infinite charm.—*Le Matin*, January 21, 1903.

Jeanne Raunay gave to the part the authority of her fine style, her beautiful voice and her harmonious poses.—*Le Gaulois*.

M. Hue has invaluable collaborators in M. Carré and in Jeanne Raunay, an artist who, by her looks and voice, is singularly well fitted to be a Cynthian Titania. When she appeared in the first act the dreaming poet Keats would hardly have rejected her as an image of his goddess. Madame has met with success in her previous creations of Alceste and Iphigenia. Tonight she triumphed as a charm so ethereal may be compared to a Roman General.—*Morning Post*, January 21, 1903.

Seldom do we hear a singer with such style as Jeanne Raunay. Beautiful, unutterably charming, she obtained an enormous success.—*L'Aurore*.

At the first hearing of "L'Invitation au Voyage," by Henri Duparc, Jeanne Raunay sang with infinite charm. She was also warmly applauded in the sublime invocation from "Alceste," which she sang with inimitable style and tragic expression, and also in Elizabeth's air from *Tannhäuser*.—*La Liberté*.

The twelfth Lamoureux concert took place with the assistance of Jeanne Raunay and M. Brandoukoff.

Madame Raunay was above all remarkable in Elizabeth's air from "Tannhäuser." Her voice filled the vast building admirably and she showed a rare intelligence and excellent method.—*L'Intransigeant*.

The artists were of the very first order. Jeanne Raunay was a most beautiful and dramatic exponent of the role of Guilhem. Her brilliant voice showed to great advantage and she proved herself a great artist by her splendid and impassioned acting.—*La Fronde*, May 17, 1898.

"Iphigenie en Tauride" was given at the Theatre Lyrique with great success. Jeanne Raunay's singing and acting in the magnificent role of Iphigenie gained for her a veritable triumph. Her voice is exquisite and her style faultless.

In singing Agatha's air from "Freischütz" Jeanne Raunay showed the remarkable flexibility of her voice and, as always, her perfect art and style. In her second air, "O Malheureuse Iphigenie," her manner of singing was so simple, so natural, so sincere that it was infinitely more affecting than a more brilliant interpretation would have been.

This great artist renewed her success at the Theatre de la Renaissance and was enthusiastically applauded after singing a beautiful air of Handel's.—*La Presse*.

Madame Raunay, in the role of Armide, was the character both in spirit and in voice.—*Revue des Deux Mondes*, March 1, 1901.

Eleanore Marx in Richmond, Va.

ELEANORE MARX sang at a brilliant entertainment at Richmond, Va., January 2, and received, as one paper said, "a perfect ovation." Having a dramatic soprano voice of power and range, and presenting a beautiful appearance, it is not to be wondered that such was the case. The *Times* of January 2 said this:

But the great hit of the evening was made by Eleanore Marx, who kindly came from New York in order to sing upon the occasion. Miss Marx was roundly cheered, and it was long before she was allowed to retire from the stage.

Madame Marx is one of the numerous artist pupils of Edward Hayes, mentioned elsewhere in this issue.

WARREN'S LONDON RECITAL.

FREDERIC WARREN gave a vocal recital at Bechstein Hall, London, on November 23, and this is what the press say of his performance:

Frederic Warren, a tenor vocalist of American nationality, who has been studying his art under the care of W. Shakespeare, gave a recital yesterday afternoon. He sings with taste and intelligence, enunciates words with clearness, and phrases with expression. These qualities appeared to good purpose in Beethoven's "Adelaide," in the rendering of which song—a severe test of any man's powers—his most convincing effort was made.—*Daily Telegraph*.

A new American tenor, Frederic Warren, who has been studying under an English master, W. Shakespeare, appeared at the Bechstein Hall on Wednesday evening, and in a program that included Beethoven's "Adelaide," Schubert's "Ich neige keine Blume," five Brahms' instances, and some American songs, gained the favor of his audience by the quality of his voice, the clearness of his enunciation and the intelligence and refinement of his singing.—*The Sunday Times*.

Those who attended Frederic Warren's vocal recital yesterday at the Bechstein Hall had an agreeable afternoon. This musician has a pleasing tenor voice, and his selection of songs was admirable. Commencing with Schubert's "Die Neugierige," and following this with Beethoven's "Adelaide," the reciter passed to a group of lyrics by Brahms. A song entitled "The Fiddler of Dooney," from his own pen, proved uncommon and effective, the music containing the touch of the weird suggested by the text. Mr. Warren also sang three interesting examples of American songs, "The Art So Like a Flower," by Mr. Chadwick, "The West Wind Croons," by Mr. MacDowell, and "The Year's at the Spring," by Mrs. H. H. A. Beach.—*The Standard*.

Frederic Warren, who has just introduced himself to a London audience, in a well chosen selection of songs (including five of Brahms'), has a very agreeable tenor voice, used with great discernment. His production is invariably right, and his enunciation is remarkably clear. With a little more outward enthusiasm, so accomplished a vocalist ought to be assured of a high place among his peers.—*Vanity Fair*.

Edward Strong for the Ninth Symphony.

EDWARD STRONG, the tenor, has been engaged by the Philharmonic Society to sing the tenor solos in Beethoven's Ninth Symphony, February 14 and 15, conducted by Weingartner. This is an opportunity much coveted by local tenors, and that Strong was selected is the highest possible compliment. He sang within a fortnight in Troy and Worcester, local papers saying of him:

Edward Strong showed great ability as a tenor and he made an especially brilliant showing in the recitative in the last of the second part, "He That Dwelleth in Heaven." He also did some fine work in the passage "Thy Rebuke Hath Broken His Heart."—*Worcester Gazette*, December 31, 1904.

The tenor, Edward Strong, with a light though sympathetic voice, had his part completely memorized—a remarkable feat in itself—and he sang with the nicety of phrasing and fine weighing of words that are like the reading of a master in elocution. His recitations were as careful as the carving of a cameo, and the airs "Behold and See" and "Thou Shalt Break Them" he made prominent by conscientious art.—*Troy Times*, December 22, 1904.

Katherine Corder Heath in Demand.

KATHERINE CORDER HEATH sang in "The Messiah," in Tarrytown, January 6, winning praises, as she did recently in the same work in Mount Vernon. She will sing the solo soprano in the "Erl King's Daughter" and "The Sun Worshippers" in the same place January 27.



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Musical People.

Oswego, N. Y.—A good concert was given a few days before Christmas by the High School Orchestra. Solos were played by Eva Tolman, violin; R. E. Flynn, cornet; Ralph Eldredge, clarinet; Charles Perkins, 'cello, and Master William Ely was heard in a cornet duet with Mr. Flynn. Olive Hunt, soprano, sang and there were recitations by other High School pupils.

Fond du Lac, Wis.—Mrs. E. P. Fitzgerald's advanced pupils gave their annual recital last month at the residence of their teacher. The players were Genevieve and Margaret Fitzgerald and the Misses Kalt, Powrie, Rath, Khell, Powers and Bechhaus. One of the best numbers of the evening was the Chopin rondo in C major, arranged for two pianos, and played by Ruth Powers and Helen Powrie.

Lincoln, Neb.—James Burnham, a successful teacher here, is now leader of the Opera House orchestra.

Warsaw, N. Y.—Christmas week Dr. and Mrs. Gouinlock gave a musicale. The artists were Jennie Cook, a contralto from Ithaca; Henry Gardner Davis, a baritone from Buffalo, and Roy Welch, a pianist from Dansville.

Middletown, N. Y.—A musicale at the residence of Mrs. Frank O. Tompkins a fortnight ago enlisted the services of Bessie Beers, pianist; Emma Brett, a soprano from New York; Mrs. Edward Hayes, a local singer, and Helen Coldwell, of Fishkill, accompanist.

Lawrence, Mass.—A pupils' recital at the Vose School was given Wednesday evening, December 21. The pupils who played and sang were Ethel Colby, Mrs. E. A. Thorn, Alice Parsons, Isabel Pollard, Lewis Ashton, Helen Haseltine, Alvin E. Stiles, Herbert E. Vose, Alonzo C. Tacy and Mrs. C. H. Kitchin.

Rock Island, Ill.—Pearl Livingston, a pupil of Effie Johnson, gave a piano recital Thursday evening, December 22, at the home of her teacher, Phoebe Brooks, in violin solos, and Blanche Rundquist in an essay on the composers, assisted Miss Livingston.

Birmingham, Ala.—Recitals were given during the holiday week by pupils of Daisy Rowley and other teachers of the Academy of Music. Pupils in all grades contributed to the pleasure of the audiences. Among the little children who played during the week were Ellen Percy, Mary Dearborn, Susie Nabb, Josephine Meadow, Eula Whatley, Edythe Walker Weaver, Reita Tuttle, Willow Dean Blythe, Catherine Kirkman, Genevieve Burt, Sarah Dryer, Alexander Dearborn, Percy Meadow, Henry B. Gray, Jr. and Boyd Dearborn. The more advanced pupils included Kathleen Craig, Kathleen Nixon, Mary Belle Cahalan, Edna Wald, Mary Molton, Velma Wade, Lillian Glasgow, Esther Lemont, Lizzie Morris Mason, Ellen Dickerson, Julia Belle Dowling, Estelle Nabb and Abbie Murphy.

Wyandotte, Mich.—Winifred Scripps-Ellis, soprano; Frederick Joslyn, tenor, and John Atkinson, baritone, assisted by Alberta Rhubottom, violinist, and Lillian Gove, pianist, gave the opening concert in the Wyandotte lecture course in the Congregational church.

Springfield, Mo.—W. C. E. Seeboeck, the pianist from Chicago, gave a recital at the hall of the Y. M. C. A. last month, assisted by Leon Rice, tenor.

Brentwood, L. I.—Emilio Puyans, the Cuban flute virtuoso, and several of the students at the Academy of Saint Joseph, gave a musicale at the Academy, Christmas Day, Monday, December 26.

Raleigh, N. C.—Clarence Eddy, the noted organist, is booked to give a recital here January 11 in the Presbyterian church. Mr. Eddy gave a recital at the church last year.

Reading, Pa.—Vocal pupils of Anna Shearer, piano pupils of Edith Kramer and violin pupils of Harold Bechtel gave a concert at the First Reformed Church Christmas week. The following participated in the program: Ada Phillippi, Clarence Wells, Bertollette Brumbach, Florence Balloch, Florence Hangen, Earl Heffner, Bessie Schlechter, Olive Staub, Helen Anderson, Allen Moyer, Mabel Wann, Gertrude Boyer, Lottie Kantner, Bertha Brumbach, George Bast and Eva Schaffer.

Worcester, Mass.—Pupils of Winifred Mayhew were heard at a Christmas musicale in her studio, in the Day Building, December 28. Those taking part were Davina Gowans, Mary Lowe, Lottie Gowans, Ruth Robinson, Gertrude Darney, Marion Cutting, Dorothy Van DeMark, Helena Ashworth, Mary Barnard, Bernice Piper, Florence Haynes, Mildred Bridges, Lucia d'Ewart, Mildred Lowe, Ruth White, Mildred Fogerty, Dorothy Peck, Molly Boyle, Evelyn Walters, Marion Stewart, Edith Malm, Maude Howe, Thalia Brown and John Lund.

Jamestown, N. Y.—At the Christmas Day services in the First Methodist Episcopal Church, the special numbers, both morning and evening, were sung by Dr. A. D. Young, Vera Jordan, Miriam Gould, Genevieve Black, Mrs. Blystone and Ora Powers.

Zanesville, Ohio.—Aida Chambers, a soprano studying in New York, was heard at a concert in the Colonial Theatre, Tuesday evening, December 27. The young singer had the assistance of James Jones, tenor; Frank B. Amos, violinist; Mary O. St. Clair, pianist; Cora Ewalt and Hazel Harris, accompanists.

Eugen d'Albert's Plans.

EUGEN D'ALBERT'S American tour will include forty-five concerts in the leading cities. He will travel from coast to coast and spend a little more than four months in this country. At the close of his American engagement he will go to Mexico, where he will give half a dozen concerts next April in the City of Mexico.

The American tour will open at Washington, where d'Albert will give a concert on Thursday. His first concert in this city will be given at Carnegie Hall on January 26. In addition to some six or seven concerts, with orchestral accompaniment, to be given here, d'Albert will give several piano recitals. One of these concerts that should prove of interest to music lovers will be given in conjunction with Ysaye, and with orchestral accompaniment, d'Albert conducting during the half of the program to be rendered by Ysaye and vice versa. D'Albert last visited this country thirteen years ago.

Hofmann Wins Success.

AT the concert of the New York Symphony Orchestra last Sunday in Carnegie Hall Josef Hofmann was the soloist, and in the G major concerto of his noted teacher, Rubinstein, gained a popular triumph by dint of his compelling virtuosity and the manly healthfulness of his conception and execution. There are no frills and no furbelows about Hofmann. He ever puts his technical and musical accomplishments in the service of the music he interprets, and when he looses the demons of his temperament, as he did last Sunday, it is only because the character of the composition prescribes that method of strenuous expression. Hofmann deserved fully the extraordinary applause which he received, and he should have had a round or so more from the listeners for choosing Rubinstein's G major concerto in preference to his rather hackneyed one in D minor. Of course Hofmann was doubly encored.

The orchestra covered itself with glory in the performance of some delightful novelties by Debussy—pastels in tonal color—two mood pictures called "Nuages" and "Fêtes." Walter Damrosch conducted.

Elise Stevens for Philadelphia.

ELISE STEVENS, the soprano, sings in Philadelphia, Pa., the middle of this month, and just before that in New Brunswick. This young artist is rapidly making the reputation for reliability that must result in numerous engagements for her.

Katherine Goodson, the pianist, has been engaged to play at the Gewandhaus concert in Leipzig on January 12, and also at a Gürzenich concert in Cologne the end of this month.

Madame Sembrich, after an absence of ten years, will make her reappearance in London at a Philharmonic concert next May.

QUESTIONS AND ANSWERS.

"Tristan" in Paris.

New York, January 6, 1905.

To The Musical Courier:

I am greatly surprised to read for the second time in your valuable paper that "Tristan and Isolde" has never been given in Paris in operatic form until this season. It is true that it had never before been given at the Grand Opéra in French, but it has been given in German at the Chateau d'Eau, with Felia Litvinne and Ernest Van Dyck in the title roles, with Alfred Cortot conducting.

I heard it myself and a beautiful production it was. It was in the early spring of 1901 or 1902. It was surely mentioned in your correspondence, for it was a great musical event in Paris at the time. The "Ring" was also given, partly in French and partly in German. It may be interesting to know that Burgstaller sang Siegfried in "Götterdämmerung," filling the place of Van Dyck, who was called away.

Hoping this correction will be accepted in the good spirit with which it is given, I remain,

Sincerely yours, MARTHA MINER.

Sousa Dined.

THE day after his arrival in Liverpool Sousa was dined by the Lord Mayor of Liverpool, and a distinguished company of civic and social dignitaries, with their ladies, were invited to meet the celebrated American bandmaster. Among the guests of honor were also the soloists of the Sousa organization, Estelle Liebling and Maud Powell. The Sousa concerts at Philharmonic Hall were sold out, and scenes of the greatest enthusiasm were enacted.

Correspondent for Utah.

(From the Utah State Journal.)

PROF. JOHN J. McCLELLAN has been appointed the authorized correspondent for Utah of the New York MUSICAL COURIER. It is a gratifying thought to Utah musicians to know that our State will be regularly represented in this great journal, and that our interests are in the hands of such a capable and thorough musician as John J. McClellan. His first column appeared in the last issue of THE COURIER.

Von Dameck as Soloist.

HJALMAR VON DAMECK, the violinist, played some solos recently for the German Arion Society and the Gesellig-Wissenschaftlicher Verein. Of his playing the German press said:

Mr. von Dameck enraptured the large audience with his violin playing.—Herold.

Mr. von Dameck played with the artistic interpretation associated with him, the "Pagliacci Paraphrase," by Wilhelmj, and a Bach melody, accompanied by his wife.—Journal.

George Sweet's Guest.

MARY CAROLINE SWEET, principal of a select school in Lawrence, Mass., passed her Christmas vacation as the guest of her nephew, George Sweet, the widely known baritone teacher, now residing with his family at Park Hill on the Hudson.

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NEW YORK PRESS ON KREISLER.

New York "Evening Post" Quotes Kreisler "True Successor of Joachim."

CRITICISMS OF KREISLER'S DÉBUT, JANUARY 3d.

(Evening Post, New York, January 4, 1905.)

Music and Drama.

Fritz Kreisler.

Notwithstanding the blizzard, Fritz Kreisler was welcomed at his Carnegie Hall concert last night by a large audience of true music lovers, whose applause was as warm and sympathetic as his playing. The size of the audience was the more remarkable in view of the fact that the program was one that could hardly appeal to the public at large, since it contained, besides Tartini's "The Devil's Trill," the two "heaviest" of all concertos—the Brahms and the Beethoven. But when Mr. Kreisler plays, nothing seems heavy, and the audience applauded these concertos as if they had been popular operatic music sung by a Caruso. At the close of the concert there was a demonstration of enthusiasm rarely seen in a concert hall, the great violinist being recalled more than a dozen times. But he refused to give any extra, thinking, no doubt, that two hours of music were enough. There will be other opportunities to hear him soon, the next ones being at the Philharmonic concerts on Friday and Saturday.

Whenever anybody played the Brahms concerto heretofore one was sure to hear some reference to the old joke that it was not written for the violin, but against it. But as Mr. Kreisler played it, it actually seemed written for the violin, and, at least in the first movement, quite idiomatically, too. The amount of technical skill required to play this music so smoothly and elegantly is inconceivable to the public; and to play it with feeling, besides, one must have the temperament of a Kreisler. It was in the Beethoven concerto, however, that the Austrian violinist best revealed the depth of his artistic feeling and his rare musical intelligence. Here the beauty of his tone, the nobility of his phrasing, the variety of emotional expression, were simply enchanting. As he stood there playing his own splendid cadenza in the first movement he seemed an inspired bard telling of the wonders accessible only to the initiated—a guide to the hidden Grauburg of genius. Some say there are no modern miracles. They have not heard Fritz Kreisler! Is it not a miracle that a mortal man should be able to get so much music, so much undistorted joy, out of the small wooden box known as the violin? Wagner himself would have changed his mind regarding violin solos could he have heard Mr. Kreisler. His performance of the Beethoven concerto, with that cadenza, was the best thing of its kind heard in New York for a quarter of a century.

Fritz Kreisler is, indeed, what the London critics have called him, the true successor of Joachim; indeed, he is more—he has more temperament even than that king of violinists. He revealed all his best faculties again in the final number, "The Devil's Trill," in an effective arrangement with string orchestra and organ. Mr. Damrosch and his band contributed to the entertainment the stirring introduction to the third act of "Lohengrin" and two charming numbers from Saint-Saëns' opera, "Henry VIII."—"The Gypsy" and the "Scotch Idyl."

(Telegraph, New York, January 4, 1905.)

Fritz Kreisler Creates a Furore.

Carnegie Hall Audience Goes Wild Over Playing of the Austrian Violinist.

PLAYS BEETHOVEN CONCERTO.

Thereby Challenges Comparison With Ysaye, and Comes Out of the Ordeal Unscathed.

Ysaye gone. Kreisler here. Vecsey coming. That is the past, present and future tense of the local violin situation. And strangely, too, it covers, in a broader sense, the field of violin art. Listening to Kreisler playing the Beethoven concerto in Carnegie Hall last evening, comparison with Ysaye's playing of the same number in the same place a few weeks ago was inevitable. And it made Ysaye seem like a virtuoso of yesterday. There was a time when Ysaye had this young Kreisler's gigantic strength of wrist, his prodigious tone, his lightning fingers, his immaculate intonation. But that was in other days. We learned to know him this season as an artist who, while presenting the grand manner, revealed an all too complacent virtuosity. The full consciousness of that came when we were dazzled by the virility and witchery of Kreisler's style. Here is a young man, unspoiled by adulation, who betrays enthusiastic carelessness, which is one of the many delightful sides of his art. This cleanliness of note and phrase, an absolute dexterity of bow and fingers, were apparent in the technical pitfalls of the heavy Brahms concerto. He played that exhausting number with magnificent breadth of style.

In the Beethoven concerto his glorious tone and magnetic style lifted his auditors out of themselves, and he capped the climax with an exhibition of tonal power in Tartini's "Devil's Trill" that was nothing short of sensational. Kreisler will be the furore of the violin season. He will make us forget Ysaye and he will take the edge off the sensation promised us when Von Vecsey, the wunderkind, reveals his precocious virtuosity next week. Von Vecsey is in the future tense, as Ysaye is in the past, when Kreisler is in the field. And just now Kreisler is the bright particular star in the constellation of Stradivarius.

(Times, New York, January 4, 1905.)

Fritz Kreisler Plays.

Reappearance of an Artist Well Known in New York at Carnegie Hall.

Fritz Kreisler, the violinist, returns to New York after an absence of four years, and made his first appearance in his present visit last evening at Carnegie Hall. There was a large audi-

ence, which braved the storm to welcome him, and which paid the exertion and discomfort required for his presence. Mr. Kreisler is by no means a stranger here, and it needs no very long memory to recall his first appearance as a boy in the concert season of 1888.

The remarkable promise he then showed has borne fruit. Since then he has come back, each time showing a steady progress, the result of rich endowment in talent and unwearied industry. Now he comes again, having gained greatly in European reputation in the meantime, and makes it clear that he has attained a position incontestably among the great ones in his art. He has grown in every way; in technical power; in depth of feeling and poetic insight; in repose; in largeness of view; in breadth of sympathy that put him upon the level of the highest mastery.

All these qualities he displayed in the fullest measure in his concert last evening, at which he undertook the imposing task of playing two of the greatest concertos that exist in the literature of the violin—those of the Brahms and Beethoven; and, not content with these, followed them with an arrangement made by himself for an accompaniment of string orchestra and organ of Tartini's sonata known as "The Devil's Trill." He played them all as a great artist plays.

If there ever was any of the dross of virtuosity in Mr. Kreisler's artistic nature he has purified himself of it, and he showed himself last evening as a true interpreter in the highest sense, standing always sincerely for the music he was engaged with, and concerned not at all with that which makes for display. He entered deeply into the spirit of both the great works that he undertook, both of which are so far above the conventional purposes of a concerto as a medium for technical display. Both are beset with difficulties, however, that only a consummate master can surmount, to penetrate into their true significance as music of the highest order.

Mr. Kreisler's technical powers are such that these difficulties make no interference with the poise of the artist, or the broad and free outlines of his interpretation. His left hand is of remarkable fluency and accuracy; and inaccuracies of intonation, even in the double stopping with which Brahms' concerto abounds, were most rare. His bowing is free and firm and molded to express the subtlest nuances of phrase and of dynamics.

In Beethoven's concerto and in the last movement of Tartini's sonata he played cadenzas of his own, both written in the spirit of the music and full of ingenious employment of their themes. The accompaniments were supplied by the New York Symphony Orchestra, under the direction of Walter Damrosch—remarkably well in the concertos, much less well in the sonata. The orchestra also gave the introduction to the third act of "Lohengrin" and two charming movements from Saint-Saëns' opera of "Henry VIII."

(Tribune, New York, January 4, 1905.)

Music.

Mr. Kreisler's First Concert.

Fritz Kreisler opened his third season as a visiting virtuoso in New York at a concert in Carnegie Hall last night. On the last two of his visits (in 1900-01 and in 1902-03) he set an example for industry which made the interval of his absence from the local concert platform seem extremely short. Everything was game that came to his hand, from Philharmonic concerts, through chamber music entertainments down to song recitals, in which he shared the honors with Madame Schumann-Heink and Emma Juch. But he went away from us, leaving a larger and stronger impression than he had created before, and that impression he broadened and strengthened last night, though he did the unnecessary act of performing the Brahms and Beethoven concertos—the two most monumental works in their class—besides the Tartini sonata, "Il Trillo del Diavolo," in the arrangement for solo orchestra and organ which he made for it, and which was one of his mediums of introduction when the boy who had left us in 1888 returned a man in December, 1900.

In no sense has Mr. Kreisler's career since those days of his youth been a disappointment. His fingers have lost none of their cunning, and his ears none of their keenness; while the nervous eagerness of his bow arm has developed into a restrained muscularity which enables him to proclaim his thoughts with a manly vitality that is at once delightful to the judicial sense of the listener and inspiring to his emotions.

(Evening Mail, New York, January 4, 1905.)

Kreisler, Violin Master, Returns.

Austrian Musician Plays Beethoven and Brahms Concertos at Carnegie Hall.

Between Eugene Ysaye and Fritz Kreisler it is a veritable battle of violinistic giants, with age, experience and a certain poise proper to the Latin race on the side of the Belgian, and youth, physical vigor and unabated virtuosity fighting for Kreisler, the broad shouldered Austrian, who began last night another American tour with a noteworthy concert at Carnegie Hall.

Anticipating Kreisler's coming, Ysaye played last Saturday three concertos—those of Mozart, Saint-Saëns and Mendelssohn. Kreisler replied last evening with the Brahms and Beethoven concertos and "The Devil's Trill," Tartini's famous acrobatic feat for the violin. Each had the efficient help of Walter Damrosch and the New York Symphony Orchestra.

Kreisler returns at the height of his powers. His first movement of the Brahms concerto was slightly constrained in the beginning, but the cadenza and coda were played as by a master. The second and third movements were on the same lofty plane, but it was in the Beethoven concerto that Kreisler was most at home. Into

its successive moods—now vigorous, now militant, now serene, always elevated but never frostily ungenial—the violinist entered with zest and favor. He made it a thing of clear beauty. His tone was full and rich, his phrasing that of an orator and no mere rhetorician, and his accentuation betokened thorough knowledge of what the composer meant to convey.

In short, the Beethoven concerto has seldom, if ever, been more convincingly set forth here in the past decade. Mr. Kreisler's cadenzas, which were his own, proved especially interesting, particularly the first one, which was based on the principal theme of the first movement, treated in a way only possible in a virtuoso passage for a single violin, and at the same time of legitimate musical significance. This really fulfilled ideally the purpose of a cadenza.

The audience was of good size, considering the weather, and it applauded with discrimination and enthusiasm.

Mr. Kreisler will be the soloist at the Friday and Saturday Philharmonic concerts.

(Globe, New York, January 4, 1905.)

Kreisler Proves Himself a Great Violinist in Brahms and Beethoven.

When a young musician of established reputation reappears, after two or three years, in concert pieces already familiar in his own programs and long traditional in the programs of the greatest violinists, he deliberately courts criticism by exacting standards. By these standards Kreisler, in his violin playing at Carnegie Hall last night, has not only deepened his own earlier interpretations but justified his place among the foremost of living violinists.

His program comprised, for substantial pieces, the great concertos of Brahms and Beethoven, and for display Tartini's famous "Devil's Trill." He played them all with a confidence and a power that at moments were almost superb. Temperament and technique are delicately adjusted in Kreisler's playing. There is pervasive nervous force, an alert and often restless vitality in all that he does, but an equally alert and absolutely sure technique is in wait for any emotional outburst. The means of expression are at the call of mood, and, exquisitely sensitive as his playing is to the shifting emotions of the music, it never distorts the mood with eccentricity. Pachtmann on the piano may betray the music he plays into mere personal vagaries. Kreisler always feels the classical restraint of good taste. Yet he, too, can draw from his instrument a tone of burnished transparency, and he can perform technical feats that astonish with beauty as well as with difficulty.

In the first movement of the Brahms concerto Kreisler was restless without nervous vitality. Not that his energy ever got beyond his control, but now and then you felt that it might possibly do so. At moments you missed from Brahms "the sad lucidity of thought." But the adagio was touched with poetry, and the intricate synopses of the finale showed the rhythmic brilliance of Kreisler's playing, and his wonderful use of rubato.

To make the Beethoven concerto one's own might well be the height of any violinist's ambitions. The largeness of its themes, the intellectual force and the musical beauty of their development raise it almost to the plane of a symphony. And Kreisler has fairly made it his own. After playing it all over Europe he has not gone stale with it, but rather grown into its meaning. He played it last evening with a manly dignity and a fine moderation. The restlessness that slightly marred the Brahms concerto had worn off. The violinist held himself perfectly in hand, and did justice both to himself and to Beethoven. In the slow movement there was a noble gentleness of manly strength, dreamy, yet thoughtful. In the brilliant rondo he drew tones of haunting sweetness from the G and D strings, not a spry, cloying sweetness, but as of some exquisite distillation. It was impressive playing of Beethoven, sincere playing. Yet Kreisler has so mastered the contents of the concerto that his interpretation has that "continual slight novelty" that mere playing of notes can never give.

In Tartini's "Devil's Trill" the violinist dazzled with clean brilliance of technique. Yet even in this show piece there was perfect understanding of the traditions of such music. Fingers wonderfully fluted in a complexity of trills were only a part of the game. There was the large "grand style," with which violinists who possess it can always glorify such music. The first object of the piece is display, but there is a hint of the diabolical as well as a great deal of trill in it. Here, as throughout the program, Kreisler could hardly have triumphed as he did without the admirably sympathetic accompaniment of Damrosch and his orchestra.

(World, New York, January 4, 1905.)

Violinist Kreisler Gets an Ovation

New York Audience Warmly Welcomes Artist After Absence of Three Years.

After an absence of three years Fritz Kreisler, the violinist, made his reappearance last evening at Carnegie Hall. Kreisler has a host of friends in New York, so, despite the fearful weather, many came to greet the artist on the occasion of his reappearance. Kreisler received an ovation when he appeared upon the platform. For his first number the violinist had chosen the Brahms violin concerto, work which has never courted popular favor. Kreisler played it well, with only occasional patches of roughness in the first movement.

But it was not until he gave the Beethoven concerto that the hearts and hands of the audience warmed toward him. His playing of the beloved Beethoven work was beautiful. His intonation was commendable, and his phrasing clear cut. Especially in the larghetto did the beauty of Kreisler's tone count for much; and in this movement the violinist displayed his sym-

pathetic appreciation of the sentiments of the work.

It was a very enjoyable exhibition of artistic violin playing, that served to re-establish Kreisler in his position here in the estimation of music lovers. The last number on the program was Tartini's famous "Devil's Trill."

Walter Damrosch conducted the New York Symphony Orchestra in the accompaniments to Kreisler's numbers, also in the third act "Lohengrin" introduction and a couple of pretty excerpts from Saint-Saëns' "Henry VIII."

(Press, New York, January 4, 1905.)

Kreisler A Master Now.

Proves He is in the Front Rank of Violinists.

In spite of icy winds and snow a large audience gathered last night in Carnegie Hall to hear Fritz Kreisler, the Viennese violinist, play for the first time in New York this season. That audience, recruited in large part from the ranks of professional musicians and well known amateurs after hearing him in Brahms and Beethoven concertos and in Tartini's "Devil's Trill," went home convinced that in two years of his absence he had grown mightily in artistic stature—that now indubitably he stands in the very front rank of living players of his instrument.

In one respect at least Kreisler is unapproached. To those who appreciate the difficulties of violin playing his technique is amazing, dumfounding, bigger, more soulful interpretations of Brahms' beautiful concerto have been heard in this city, but never has there been as smooth, as transparent and brilliant a performance.

The cadenza Kreisler played in this concerto, as well as the two he gave in the Beethoven work, were probably of his own composition. They were crowded with difficult chord effects, which, if not at all times quite within the frame of the musical picture, gave the artist an opportunity of showing his phenomenal command of double stopping. The sureness, ease and independence of his fingers shut out all doubt that he has attained unparalleled supremacy in this most difficult field of his art.

More surprising even and awe inspiring than the technique of his left hand is this violinist's command of the bow. Shut your eyes and if he so wills it is impossible to detect the change from upward to downward stroke, or vice versa. Thus can Kreisler practically attain an unending tone. The breathing spell, the pause, is absolutely hidden by his art. By this mastery he produced wonderful results in the Beethoven concerto.

His performance of the "Devil's Trill" was astonishingly brilliant. He was assisted by Frank L. Seely at the organ, and by Walter Damrosch and his New York Symphony Orchestra. The violinist was recalled a dozen times, but refused to give an encore.

(New York Herald.)

Kreisler With New York Philharmonic Orchestra.

Mr. Kreisler's playing of the Tchaikowsky D major concerto was masterful, and roused the house to immense enthusiasm. The great technical difficulties he seemed to brush aside as of no consequence, his tone was ravishingly beautiful and his style superbly authoritative.

(New York Times.)

Mr. Kreisler's playing of Tchaikowsky's concerto was that of a consummate master, for whom technical difficulties have no terrors, and whose sense of musical beauty is unalloyed. The concerto has some strikingly beautiful and characteristic themes, and there are moments when the real Tchaikowsky is glimpsed in it. But on the whole it is too deliberately a piece for display, and the musical ideas run to seed in bravura passages. The brilliance and security of Mr. Kreisler's playing, the elasticity of his bowing, the rhythmic incisiveness, warmth and beauty of his tone and the splendid spirit that animated it all, brought rapturous plaudits.

(New York Tribune.)

Mr. Kreisler accomplished a miracle of violin technique yesterday. His playing must have sent galvanic shocks through every member of the orchestra.

(New York Sun.)

Mr. Kreisler played the concerto with his full measure of fire and vigor, but his intonation, particularly in the first movement, was not all that fastidious ears could desire. However, such violin playing is good to hear and strings will not be virtuous in such slippery weather.

(Evening Post, New York, January 7, 1905.)

To have the fiery Salomeff was good; to have the equally temperamental and emotional Fritz Kreisler at the same time made a rare combination in the Tchaikowsky concerto. Professor Auer, to whom this concerto was dedicated, pronounced it unplayable. He should have heard Fritz Kreisler! He played it like so many five finger exercises—with amazing technical ease and sureness, and when he came to the lovely Oriental Canonetta there was a warmth, a fervor in his melting tone that made it the climax of the concert. Mr. Kreisler combines Wilhelm's sensuous beauty and richness of tone with Joachim's intellectuality and taste, and to these he adds a temperament of his own which suggests Paderewski—that is, genius. He was stormily recalled half a dozen times.

Chicago.

CHICAGO, January 9, 1905.

In Memoriam.

THOSE who attended the Theodore Thomas memorial concert in Orchestra Hall Friday afternoon will long remember it as one of the most impressive and tender experiences of a lifetime. On the stage, with its sombre draperies and wealth of floral offerings, ninety men stood with bowed heads, and 2,500 persons in the audience stood with them while the brass and woodwind choirs of the orchestra poured forth the solemn tones of one of John Sebastian Bach's most beautiful chorals. It was like a prayer. Hushed and awed, the audience listened breathlessly to the first movement of the "Eroica" symphony which followed. But as the familiar and pathetic strains of the funeral march rose it was too much for their self-control. Each recalled how Thomas himself had read that wonderful movement. Each saw through a mist of tears the master's kindly face again before him and felt again the uplifting power of that mighty spirit.

The orchestra, too, fell completely under the spell of the solemn moment, and even while they followed Mr. Stock's unerring baton, thought of their white haired "old man," whose "boys" now rendered him a last loving service. And so they played as they have never played even with his sure hand to guide them, as they will never play again. In spirit their beloved master led them still. What wonder, then, that the audience sobbed aloud during the "Death March" from "Siegfried" and Richard Strauss' great tone poem "Death and Transfiguration," which fittingly closed the program.

The orchestra filed out silently after the last swelling harmonies of the Strauss tone poem had died away. But the audience lingered as if loath to leave the hall. In the minds of most the thought was doubtless uppermost that now the new hall had been dedicated, doubtless the trustees of the Orchestral Association will at once act on the suggestion, which comes from all sides, and change its name from Orchestra Hall to Thomas Memorial Hall.

The concert Friday was open only to the holders of season tickets, but on Sunday afternoon at 3:30 the program was repeated in the Auditorium, when the general public were admitted free of charge. Thousands availed themselves of this opportunity to honor the memory of their great leader.

The funeral services for Mr. Thomas were held at the St. James Episcopal Church, on the North Side, at 11

o'clock Friday morning. Long before that hour the church was filled and hundreds were unable to gain admission to the building. The greatest simplicity marked the services. Rev. James S. Stone, the rector, preached the funeral sermon, which overflowed in eloquent praise of the great leader. Naturally the most impressive feature of the services was the music. This was furnished by the brass and woodwind choirs of the orchestra, forty men in all, who played several Bach and Beethoven chorals, and by Wilhelm Middleschulte, organist of the orchestra, who played a part of the "Passacaglia" of Bach. The members of the orchestra attended the funeral in a body and after the church services joined the cortege and followed the remains to Graceland Cemetery, where the body was placed in the receiving vault, pending its eventual removal to New York. Eight members of the orchestra—E. F. Wagner, A. Kramer, L. Mayer, O. Wolf, H. Parbs, B. Ambrosius, L. Novak and C. Lampert—were the active pallbearers, while J. J. Glessner, A. A. Sprague, Marshall Field, Cyrus H. McCormick, George P. Upton, Victor F. Lawson, A. C. Bartlett, C. L. Hutchinson, Bernhard Zicher and Bernhard Listemann acted as honorary pallbearers.

Hundreds of friends and admirers of the dead leader, rich and poor alike, followed the body to the cemetery. Not in ten years has Chicago seen such a funeral.

From all parts of the world telegrams, floral offerings and other expressions of sympathy and respect have been pouring in for the past four days. Nikisch, Weingartner and Strauss have sent glowing tributes to Mr. Thomas' unsurpassed abilities, while the foremost musicians of America all join in unstinted praise of the master.

Schroeder's Triumph.

Hans Schröder, the gifted young German baritone, who was so very successful in his joint recital here with Damrosch earlier in the season, achieved a veritable triumph in his recital before the Amateur Musical Club on the afternoon of Monday, January 2. In his former appearance he impressed all with his exceptional interpretative abilities and sterling musicianship. Everything he does is so absolutely musical, so sincere and so natural that his every number is an unmitigated pleasure.

Although his program was a long one, the audience Monday was by no means satisfied and forced him to repeat half a dozen of the songs in his splendid selection. But, after all, there is nothing new to say of his work musically, though vocally he appeared to much better advantage than on the previous occasion, when he had the inevitable touch of Chicago's trying climate and was suffering from a severe cold. From this standpoint his

work was, therefore, much more satisfactory. Not only is his voice one of exceptionally warm and sympathetic quality, but he showed Monday that it is much larger than in volume it first seemed. He has it under faultless control. In mezzà voce effects he is truly remarkable. His pianissimo is never toneless, his forte never forced. The tone is always emitted easily and naturally.

Herbert Witherspoon Recital.

To a small audience, but one which contained several of the representative musicians of the city, Herbert Witherspoon, the distinguished New York basso, appeared the afternoon of Sunday, January 1, in Music Hall, in a song recital. Mr. Witherspoon is by no means a stranger to Chicago, having only recently sung the bass role in the Apollo Club's "Messiah" performances in a manner which proved him an artist of unusual merit, and in the very comprehensive program on Sunday he displayed a versatility which not only strengthened the favorable impression already recorded but proved him an artist of the broadest musicianship.

His voice has a splendid virile quality; indeed his whole art reflects a certain sturdy manliness that is both wholesome and convincing. But though unusually large in volume, he has it under remarkable control, and uses it at all times with consummate art. His interpretations are musical, sincere and often splendidly dramatic.

Though for the most part of exceptional musical worth, his program offered one group of four songs by Christian Sinding, the celebrated Swedish composer, in which interest naturally centred because of the fact that they received their first American hearing on this occasion. Of these the second and third, "Selig mich Waermend on

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wogender Brust" and "Neujahr in Norwegen," proved to be the most worthy. The other two are frequently decidedly reminiscent and certainly far removed from originality. His last group contained a very unmusical setting of Robert Browning's great poem, "Prospice," for which Sidney Homer, the husband of Louise Homer, is responsible; two songs by Albert Mack and Victor Harris, and three Irish songs. The latter Mr Witherspoon gave with rare humor and sympathy, but they were hardly in place on a program which contained so many splendid examples of good German and French songs.

Madame Zeisler's Recital.

Music Hall was sold out by Friday morning for Fannie Bloomfield Zeisler's annual piano recital. She scored her usual triumph. Her recital will be reviewed in detail in the next issue of THE MUSICAL COURIER.

GLENN DILLARD GUNN.

CHICAGO NOTES.

Chicago Orchestra.

The concerts of the Chicago Orchestra will continue uninterrupted by the death of Theodore Thomas. Next Friday and Saturday Frederick A. Stock will conduct the following program: Symphony in G major, Haydn; symphonic concertante for violin and viola, in E flat, Mozart; variations, "Chorale St. Anthony," Brahms; "Leonore" overture, No. 3, Beethoven. Pachmann, who was to have appeared with the orchestra in the Chopin F minor concerto on Friday and Saturday last, will be heard later in the season.

Bispham Song Cycles.

David Bispham has been engaged by F. Wight Neumann to give four German song cycles in Music Hall on Sunday afternoons, January 15 and 22, and February 5 and 12. At the first recital Mr. Bispham will be assisted by Marguerite Hall, soprano. The program will comprise Beethoven's "An die Ferne Geliebte," Schumann's "Frauenliebe und Leben" and "Dichterliebe." At the second recital he will sing Schubert's "Müllerlieder," and at the third the same composer's "Winterreise," the latter for the first time in America in its entirety.

Chicago Artists.

The fourth concert of the Chicago Artists' Series will take place on the afternoon of January 23. It will be the Chicago debut of the Steindel Trio, comprising Mr. and Mrs. Bruno Steindel and Fritz Itte.

Walter Spry to Play.

Walter Spry will give a piano recital, assisted by Adolph Rosenbecker, violinist, Tuesday, February 7, in Music Hall.

Mendelssohn Club Concert.

With Bispham as assisting artist, the Chicago Mendelssohn Club, Harrison Wild conductor, will give its first concert for this season in Orchestra Hall on January 12.

Sherwood in the South.

William H. Sherwood made a very successful Southern trip before the holidays, appearing at the following points: Ft. Worth, Temple and Waco, Tex.; Columbus and Poplarville, Miss.; Birmingham, Marion and Tuscaloosa, Ala.; and Memphis, Tenn. A second trip has been arranged for

February, which shows his popularity in this section of the country. Mr. Sherwood will give his annual recital Tuesday evening, January 31, in Music Hall. His many friends are looking forward to the event with interest. Extracts from recent criticisms are appended:

That William H. Sherwood is a favorite in Memphis was more than ever established Saturday afternoon, when, despite the inclement weather, demands upon the time of Christmas shoppers and the many previous appearances here of Mr. Sherwood, there was a fine audience to greet him as he stepped upon the platform to give his initial number of a delightful program. Possessing a broad musicianship, a poetic temperament and a superb technique, Mr. Sherwood is equipped to give a most delightful and thoroughly satisfactory reading of the composers represented, no matter how varied the schools. It is the combination of these qualities and the broad scope of his programs that make Mr. Sherwood's recitals of such great value to students and those seeking musical culture.—Memphis, Tenn., Scimitar.

William H. Sherwood, the distinguished piano virtuoso, made his first appearance in Birmingham yesterday. He gave two recitals at the Conservatory, one in the afternoon and one at night.

The afternoon entertainment was styled a lecture recital and a large audience, composed for the most part of pupils, gave close attention to Mr. Sherwood's instructive remarks on Bach and the other composers represented on the program, as well as to his masterful playing.

Mr. Sherwood is an artist of wonderful versatility, but he was at his best yesterday in pieces that required bravura playing. He excelled in the Rubinstein numbers, but in several other pieces his reading and execution made the music sound as though it were a revelation. In Schubert's "March Militaire," Mr. Sherwood gave a splendid exhibition of the robust style and brilliant virtuosity.—Birmingham, Ala., Age Herald.

The two recitals at the Conservatory were well attended and Mr. Sherwood, as the pianist, received an ovation from his hearers.—Birmingham, Ala., News.

Sherwood's piano work is simply beyond description. His interpretation of the great masters held his audience spellbound. His technique is wonderful beyond compare. This was a great occasion for the music lovers of Birmingham who were out in force to do the master honor.—Birmingham, Ala., Ledger.

The Trio Club gave its first concert this season last evening at the Christian Tabernacle. There was a large attendance and the concert was heartily enjoyed. William H. Sherwood, of Chicago, was the artist of the evening. This well known pianist had ten numbers on the program and he rendered them with brilliant execution.

The best of these was the military march by Schubert-Tausig, which he played with great force and power; "Bird as Prophet," by Schumann, rendered in the soft, delicate manner which is the spirit of the piece; a staccato etude by Rubinstein, and "Gnomes-reigen," by Liszt. The Gounod-Liszt arrangement of the "Faust" waltz was also splendidly rendered, the alternate strength and lightness of the operatic selection being well delineated.

He received encores after every set of numbers and also a lovely bouquet of flowers. He responded pleasingly to the encores.—Fort Worth, Tex., Record.

His playing of the Liszt concerto was the finest number of the evening. It was given with great brilliancy and power and was worked up to a tremendous climax. All of Mr. Sherwood's work was keenly enjoyed and encores were enthusiastically demanded after each number.—Rockford, Ill., Daily Register Gazette.

Mr. Sherwood's knowledge of musical literature is limitless and fellow musicians place him among the educators of the day. His initial renditions from Bach and Schumann revealed his classification of development of the possibilities of musical movements and combinations. He led up to a masterful climax. His wonderful technique and touch and artistic delivery showed his mastery of the instrument. In response to frequent encores he graciously re-

sponded with the choicest in his repertoire.—Rockford, Ill., Morning Star.

Marie White Longman.

Marie White Longman, the gifted Chicago contralto, is much in demand this season for concert and recital. Within the next few weeks she has several important engagements to fill, including two musicales at Aurora, Ill., and a recital in Chicago at Kimball Hall. She will sing the contralto roles in "The Messiah" at Waukegan, Ill., and soon afterward will sing for the Mangasarian congregation at the Grand Opera House. She is also engaged for the second concert of the Irish Society and for a concert at the St. James Methodist Episcopal Church, where she is a valued member of the choir.

A Ganz Program.

Rudolph Ganz will play the following program on January 11 in Lincoln (Neb.) and January 12 in Omaha (Neb.), where he is engaged for the second time this season: Beethoven—Thirty-two variations in C minor, "Rondo a Capriccio," op. 129; Chopin—Ballade in G minor, impromptu in F sharp, scherzo in B minor; Schumann—"Etudes Symphoniques"; Liszt—"Chapel of William Tell," "On Lake Walenstadt," "At the Spring," "Storm," "Sonnetto di Petrarca," in E; polonaise in E.

Vernon d'Arnalle.

Last Monday afternoon Vernon d'Arnalle gave very successfully the following splendid program of modern German songs at the residence of Mrs. Archibald Freer, 112 Lake Shore drive: Brahms—"Feldensamkeit," "Immer leiser wird mein Schlummer," "Von Ewigem Liebe" and "Ständchen"; Hugo Wolf—"Gesang Wyla's," "Heb' auf dein blondes Haupt," "Königlich Gebet," "Verborgenheit" and "Ständchen"; Strauss—"Geduld," "Sehnsucht," "Ach weh' mir Unglück hatten-manne" and "Liebes Hymnus."

At the American Conservatory.

At a recital to be given Saturday, January 14, at Kimball Hall, by the American Conservatory, Effie Murdock, organist; J. K. Chapman, baritone, and Charles la Berge, violinist, will be the soloists. The program is one of exceptional interest.

Marc Lagen.

Marc Lagen, the young Chicago tenor who is so busy this year, continues to meet with his accustomed success. His appearances in "The Messiah" at Galesburg, Ill., and in "The Crusaders," at Burlington, were reviewed as follows in the local papers:

Mr. Lagen, the tenor, entered into his part with an appreciation of the spirit of the occasion. His voice is full, of an unusual sweetness and is added to by a charming finish. That pleading quality so pleasing was the chief charm, though the tones were as musical as a bell.—Galesburg Times.

The crowning work of the season, as the Hawk-Eye has already said, was the festival of Friday night in which those enjoyable cantatas, "The Crusaders" and "Fair Ellen" were given. Marc Lagen's tenor was again heard to advantage, his various solos proving among the best things of the evening. He has won a warm spot in the

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hearts of music lovers here by the charm of his artistic voice and pleasing personality.—Burlington Hawk-Eye.

The tenor, Marc Lagen, possesses a clear and resonant voice, his first solo, "Every Valley Shall Be Exalted," was given with smoothness and artistic effect.—Republican-Register.

Marc Lagen was in good voice last night and gave his solos in his usual fine style. He has a sweet lyric voice and Burlington people like to hear him sing.—Burlington Gazette.

It was good fortune indeed that placed the tenor role in the care of Marc Lagen. Mr. Lagen was in excellent voice and spirit. The score of the "Crusaders" demands a tenor voice of more than ordinary range, and one of the beauties of Mr. Lagen's gift was displayed in the ease with which he accepted even a sustained B flat in alt. His voice was clear and sweet and flexible, and his deportment was honest and sincere. Such a combination wins lasting friendship in Burlington.—Burlington Journal.

New York Life's Most Prosperous Year.

THE New York Life Insurance Company's sixtieth annual report, covering the year 1904 and describing the assets in detail, is now ready. The past year was the most prosperous year in the company's history. New paid business during 1904 exceeded \$342,000,000 of insurance. This is \$15,000,000 more than the new paid business of any previous year by this company, and \$100,000,000 more than the new paid business of any previous year by any other regular life insurance company.

The expense ratio for 1904 is lower than for 1903. This company is purely mutual; it has no capital stock. The policyholders are the company and own the assets. Their title to the assets is recorded in 925,000 policies. The policies average about \$2,100 each.

This company has returned to its policyholders since organization, in 1845, over \$450,000,000. Cash payments to policyholders during the single year 1904 amounted to over \$40,000,000. In addition, the company loaned to policyholders during the year on the sole security of their policies over \$17,000,000.

The accumulations under 925,000 policies amount to \$390,000,000, cost value, an average of \$420 per policy. These accumulations are required by law and for the fulfillment of the company's obligations under these policies. The bonds owned aggregate at par \$288,000,000; they cost \$287,000,000; their market value is \$294,000,000. Not a single bond is in default of interest. This company does not invest in stocks or industrial securities of any kind.

This company files its detailed annual report with the Department of Commerce and Labor of the United States;

with the Insurance Department of the State of New York; with each one of the State insurance departments in the United States, and with the governments of all the civilized countries of the world. This report, in all its details, including investments and general management, is therefore scrutinized by the severest court of critics in the world. No other list of securities held for any purpose presents so many official certificates of approval.

PRESS VIEWS OF ERNESTO CONSOLO.

HERE are some more English press notices or the Italian pianist, Ernesto Consolo:

List's arrangement of Bach's great G minor fugue, a caprice of Scarlatti's, an intermezzo and a gavotte by Sgambati, Cyril Scott's two Pierrot pieces, and a valse by Chopin—these seven numbers were played yesterday afternoon by Ernesto Consolo at a single sitting. In the Sgambati pieces, Consolo caught most perfectly the spirit of the composer. All the delicious subtlety of the little intermezzo was clearly indicated, and the gavotte, with its musette of old English savor, though taken at high speed, was played with consummate finish. The audience were especially delighted with Cyril Scott's pieces; Mr. Consolo's treatment of the allegro was uncommonly happy. His interpretation of Brahms' F minor sonata earlier in the afternoon had displayed full mastery of that work.—London Daily Telegraph.

At the Aeolian Hall yesterday afternoon Ernesto Consolo started his piano recital with Brahms' early sonata in F minor. He certainly did all a pianist could do to make the composition continuously interesting. The sonata served to show what an excellent artist is Mr. Consolo. A more convincing or masculine performance—so full of subtle musicianship and command—it is quite unreasonable to look for. In the Bach-List fantasia and fugue there was a fine comprehension of the structure of the music. His playing of Chopin's valse in A flat gave genuine pleasure—it was Chopin, not an exhibition of executive vanity. Cyril Scott's "Two Pierrot Pieces—Lento and Allegro," sounded fresh and delicate, if rather harmonically cloying.—London Daily News.

Ernest Consolo chose for his first solo Beethoven's sonata in D, op. 28 ("The Pastorale"). Of this he gave a refined reading, with nothing forced either in tone or execution. Perfectly neat and finished was the playing, especially in the second movement; but the whole was very tastefully rendered. The next solo included a gavotte and intermezzo by Sgambati, the Italian master, who has so strongly assimilated the German spirit in music, and one of the most acceptable List arrangements heard here for a long time. This was a Schubert valse most gracefully treated by the great Hungarian. These were played in a highly finished manner, with perfect taste, and with artistic restraint. The last set of pieces were a capriccio by Scarlatti, brilliantly played, but with slightly too modern a style; the slow movement from the sonata in F minor of Brahms and "En Courant," by Benjamin Godard. The Brahms excerpt was finely played and the last number, a bravura show

piece, gave M. Consolo an opening for the display of virtuosity.—Birmingham Daily Post.

Ernesto Consolo deserves a high place in the ranks of the pianists of the day, and it was a pity that, owing no doubt to the weather, the recital which he gave at the Aeolian Hall yesterday afternoon did not attract a larger audience. Mr. Consolo is certainly a very fine executant, and the neatness and finish of his performance of a caprice by Scarlatti, and his splendid part playing in List's transcription of Bach's Fantasia and Fugue in G minor, gave evidence of a highly developed technic. But he is also an artist of unquestionably intellectual gifts, and his reading of Brahms' sonata in F minor was remarkable for its grip and power. His program also included Grieg's ballade, and pieces by Sgambati, Cyril Scott, Chopin and Weber.—London Globe.

Ernesto Consolo's splendid technic, sympathetic temperament and mastery of the piano enabled him to give an admirable display. Brahms' Andante and Scherzo was his most skillful and effective contribution. It was satisfactory in every way, and afforded the highest delight. Godard's "En Courant" was in striking contrast, and gave evidence of his versatility, his fine clean touch, and quiet power. The "Two Pierrot Pieces," by Cyril Scott, were very neatly played, and the gavotte and intermezzo by Sgambati were performed with exquisite charm and grace, and masterly expression was displayed in Chopin's valse in A flat. The opening item, Fantasia and Fugue in G minor, by Bach-List, was a very fine performance, and gave a foretaste of the excellent music which was to follow.—Manchester Courier.

William Henry Baldwin, Jr.

WILLIAM HENRY BALDWIN, JR., the president of the Long Island Railroad, who died at his country home on Long Island, January 3, was a man of artistic tastes, an excellent musician, and patron of music and the fine arts generally. As a philanthropist and public spirited citizen, Mr. Baldwin's memory will endure for many years. It seems like a tragedy when a young man of such rare gifts, with the ability and willingness to use them to help the unfortunate and impoverished, is taken away.

Sommer, the first baritone at the Halle Opera, has been engaged for the coming London opera season, to be directed by Hans Richter. During Siegfried Wagner's recent visit to Halle, Sommer sang for him, and it is more than likely that he will be engaged for Bayreuth.

Arthur Friedheim's new opera, "Die Tänzerin," will be given on January 12 at Cologne. He is his own librettist, and has chosen as his hero Alexander the Great. One of the principal characters is Diogenes.

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Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Murphysboro, Ill.—The Mosaic Society held a meeting the last Wednesday in December at the residence of Ada Harwood and elected the following officers: President, Ella M. Spencer; vice president, Mrs. C. E. Rising; secretary, Mrs. H. R. McLaughlin, and treasurer, Mrs. George Bates.

Goshen, Ind.—Albert Gerard-Thiers, of New York, gave a lecture-song recital at the Knights of Pythias Hall, Thursday evening, December 29. The subject was: "Technic of Musical Expression." The Woman's Musical Club, of Goshen, of which Ada S. Herr is corresponding secretary, continues to engage excellent artists, and in other ways works to advance the musical culture of the town.

Toledo, Ohio.—Anita Rio, Iva Neal, Frederic Martin and Lee Tenney constitute the solo quartet that assisted the Toledo Oratorio Society in "The Messiah."

Schenectady, N. Y.—The Schubert Club of Schenectady has planned to give a concert in the Second Reformed Church, Thursday evening, January 26.

Louisville, Ky.—Bach's Christmas Oratorio was sung Thursday evening, December 29, by the Musical Club at Warren Memorial Church. The Philharmonic Orchestra, of Louisville, assisted in the performance.

Indianapolis, Ind.—Members of the Matinee Musicale and their guests assembled at the Propylæum, Wednesday afternoon, Christmas week, to hear the piano recital by Edward Bingham Murgar.

Potsdam, N. Y.—The Christmas festival concerts given by the Normal Choral Club, under the management of Miss J. E. Crane, attracted large audiences. The chamber concert Monday by the Blaisdell String Quartet, assisted by local soloists, was successful. The young students of the Crane Institute sang well. Claire Mann, Barbara Moore and Miss Fisher were the principal soloists of the evening, and F. T. E. Sisson also rendered several good numbers. "The Messiah" was finely sung by the Normal Choral

Club, the solo parts being taken by the Misses Mann, Moore, Fisher and Russell and Messrs. Sisson and Cheney. Blaisdell's String Quartet, combined with a local orchestra under the leadership of C. H. Vance, assisted.

Woonsocket, R. I.—The Round Table Club enjoyed a delightful musicale two weeks ago at the residence of Mrs.



AS SEYMOUR SAW HIM.

George H. Baker. Marie L. Sundborg, soprano, and Arthur Gers, a Boston pianist, sang and played some light and pleasing compositions.

Poughkeepsie, N. Y.—The Rutgers College Glee Club gave a successful concert at the Masonic Temple Tuesday evening, December 27.

Granville, N. Y.—J. T. Watkins, of Scranton, served as adjudicator at the seventh annual eisteddfod, held at the Pember Opera House, Monday, December 26. The Rev. Ben Thomas, of Rome, N. Y., conducted. The festival was

under the auspices of the Christian Endeavor Society of the Welsh Congregational Church.

Columbus, Ohio.—The Women's Musical Club and the Orpheus Club have each planned interesting programs for the midwinter meetings and concerts.

Brooklyn, N. Y.—The Woodman Choral Club is to have a concert in Memorial Hall, Tuesday evening, January 17.

Chester, N. Y.—The Chester Vocal Society gave a concert in the Presbyterian church December 20. The chorus of sixty voices was assisted by Emily Wagoner, Franc L. Wilkin, Frank H. Mather, Edith S. Greene and Harry M. Dunham.

Martins Ferry, W. Va.—The members of the Martins Ferry Oratorio Society have been photographed in a group.

La Grande, Ore.—The Tuesday Musicale recently held an interesting meeting under the direction of Allie Stephens. Mrs. W. W. Berry, Mrs. H. Laughlin, Mrs. A. L. Richardson, Mrs. J. J. Carr, Mrs. Lyle, Misses McCall, Stephens and Aldrich took part.

Zanesville, Ohio.—The Fortnightly Club recently gave a program at the Masonic Temple. The chief subject was "The Sonata," and Mrs. Gordon read a paper on the history of the sonata. Margaret Dennis and Miss McKinney gave illustrations of the earliest sonata composers, Scarlatti, Clementi and Paradies. Florian Frazier sang "All Through the Night" and "What the Chimney Sang." Walter Saffle, a pianist, who has recently located in Zanesville, also took part.

Milwaukee, Wis.—The Arion Musical Club, under the direction of Daniel Protheroe, gave "The Messiah" December 20 with the following soloists: Mme. M. Hissem De Moss, Pauline Woltmann Brandt, Theodore van York and Herbert Witherspoon.

Northampton, Mass.—The first concert of the Vocal club was given not long ago by Blanche H. Kilduff, Albert E. Brown, Laura S. Jones and Mrs. Albert E. Brown. Ralph L. Baldwin, of Hartford, Conn., is director of the club.

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